

THE ATHENÆUM

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No. 4519

SATURDAY, JUNE 6, 1914.



GUILDHALL LIBRARY.

The LIBRARY, NEWSPAPER ROOM, and MUSEUM will be CLOSED from MONDAY, June 8, to FRIDAY, June 12, inclusive.

Societies.

ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)
An ORDINARY MEETING of the SOCIETY will be held at 7, SOUTH SQUARE, GRAYS INN, W.C., on THURSDAY, June 18, at 5 p.m., when Mr. E. C. POWELL, M.A., F.R.S., will read a Paper on 'SOME MEDIEVAL EXCOMMUNICATIONS.'
H. E. MALDEN, Hon. Sec.

Exhibitions.

EXHIBITION 1914.

WORSHIPFUL COMPANY OF CARPENTERS.

THE EXHIBITION OF WORKS IN WOOD AND WOOD-CARVING will be held at

CARPENTERS' HALL, LONDON,

from MONDAY, June 8 (5 P.M.) to SATURDAY, June 20 (inclusive).

From 11.30 A.M. to 3.30 P.M. each week day.

There will be an interesting

LOAN COLLECTION OF OLD FURNITURE, CRAFTSMANSHIP, &c.,

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EXHIBITION OF MODERN FRENCH ETCHINGS AND LITHOGRAPHS by GOYA, ROSA, FORAIN, TOULOUSE-LAUTREC, COCOT, MILLET, &c. Now open at Mr. R. GUTENKUNST, 10, Grafton Street, Bond Street, W. 10-6 Daily, Saturdays 10-1.

Educational.

WESTMINSTER SCHOOL.—An EXAMINATION to FILL UP VACANT SCHOLARSHIPS, open to Boys under 14 on June 1, will be held on JULY 14 and Following Days. Further information can be obtained from THE HEAD MASTER, Westminster.

SHERBORNE SCHOOL.

An EXAMINATION for ENTRANCE SCHOLARSHIPS, open to Boys under 14 on June 1, will be held on JULY 14 and Following Days. Further information can be obtained from THE HEAD MASTER, School House, Sherborne, Dorset.

MADAME AUBERT'S AGENCY (est. 1890).
Keith House, 133-135, REGENT STREET, W. English and Foreign Governesses, Lady Professors, Teachers, Chaperones, Companions, Secretaries, Readers, Introduced for Home and Abroad. Schools recommended, and prospectuses with full information, gratis on application (personal or by letter), stating requirements. Office hours, 10-5; Saturdays, 10-1. Tel. Regent 2627.

Situations Vacant.

UNIVERSITY OF LONDON.

The Senate invite applications for the Post of UNIVERSITY PROFESSOR OF LATIN tenable at BEDFORD COLLEGE FOR WOMEN. The salary will be £600 a year, and the post is open to Men and Women equally.
Applications, together with copies of not more than three testimonials and the names of not more than three referees (twelve copies of all documents), must be received not later than the first post on SATURDAY, June 20, 1914, by THE ACADEMIC REGISTRAR, University of London, South Kensington, S.W., from whom further particulars may be obtained. HENRY A. MIERS, Principal.

UNIVERSITY OF LONDON.

The Senate invite applications for the post of UNIVERSITY PROFESSOR OF CHEMISTRY tenable at the ROYAL HOLLOWAY COLLEGE. The post is open to Men and to Women, and the salary will be £600 a year in the case of a Man, or in the case of a Woman £500, together with board and furnished residence during the College Term. Applications (twelve copies), with the names of not more than four referees, must be received not later than the first post on JUNE 15, 1914, by THE ACADEMIC REGISTRAR, University of London, South Kensington, S.W., from whom further particulars may be obtained. Testimonials are not required. HENRY A. MIERS, Principal.

UNIVERSITY OF BIRMINGHAM.

FACULTY OF SCIENCE.
PROFESSORSHIP OF PHYSICS.
The Council of the University invites applications for the CHAIR OF PHYSICS vacant by the death of Dr. J. H. Foynting, F.R.S. The stipend offered is £700 a year.
Applications may be accompanied by testimonials, references, or other credentials, and should be received by the undersigned on or before THURSDAY, October 15.
Further particulars may be obtained from
GEO. H. MORLEY, Secretary.

THE UNIVERSITY OF SHEFFIELD.

APPOINTMENT OF LECTURER IN PHILOSOPHY.
The Council are about to appoint a LECTURER in PHILOSOPHY. Salary £300 per annum.
Applications must be sent in by JUNE 9. Further particulars may be obtained from
W. M. GIBBONS, Registrar.

UNIVERSITY OF OXFORD.

LECTURER IN FRENCH.
The Curators of the Taylor Institution will proceed, at the end of June, to the election of a LECTURER IN FRENCH, to enter upon his duties in Michaelmas Term, 1914. The appointment in the first instance will be for three years, with an annual stipend of £800, inclusive of any fees paid for attendance at his Lectures and Classes. In addition to his statutory duties the Lecturer appointed may be required to take the tutorial work of Honour Students not exceeding twenty in number. For this work he will receive an extra payment of 2s. a Term for each Student assigned to him. The printed conditions of the Lectureship may be obtained from THE SECRETARY TO THE CURATORS, 119, Banbury Road, Oxford.
Applications, stating age and qualifications, accompanied by testimonials, should be addressed to THE CURATORS, Taylor Institution, Oxford, on or before WEDNESDAY, June 17.

BEDFORD COLLEGE FOR WOMEN.

(UNIVERSITY OF LONDON).
REGENT'S PARK, N.W.
Applications are invited for the following appointments:—
(1) ASSISTANT-LECTURER in the Department of ENGLISH LITERATURE. Salary £650 per Session, rising to £800.
(2) ASSISTANT-LECTURER in the DEPARTMENT OF TRAINING DEPARTMENT (special subject required Classics or English). Salary £650 per Session, rising to £800.
(3) ASSISTANT-LIBRARIAN. Salary £50 per Session.
Six copies of applications and of references more than three recent testimonials should be sent not later than SATURDAY, June 20, to the undersigned, from whom further particulars may be obtained.
K. T. MCKNIGHT, Secretary of Council.

NEW SOUTH WALES, AUSTRALIA.

CONSERVATORIUM OF MUSIC.
Applications are invited from candidates qualified to fill the Post of DIRECTOR OF THE CONSERVATORIUM OF MUSIC OF NEW SOUTH WALES (to be established in Sydney under the authority of the Hon. The Minister of Public Instruction). Candidates must be thorough practical and theoretical Musicians, and preference will be shown to those experienced in Orchestral and Opera work. Evidence of age and of attainments and experience must be submitted. Ability to teach in English indispensable. The appointment will be in the first instance for a period of five years, and the salary will be £1,200 per annum. Cost of travelling up to 100% will be allowed.
Further particulars may be obtained from the undersigned, by whom applications, accompanied by four copies of each testimonial submitted, will be received up to JUNE 20, 1914.
AGENT-GENERAL FOR NEW SOUTH WALES.
125, Cannon Street, London, E.C., June 3, 1914.

NORTHAMPTON SCHOOL OF ART.

The Education Committee invite applications for the appointment of HEAD MASTER. Applicants should be qualified as required by the Regulations of the Board of Education. Salary £300 per annum, rising by yearly increments of 10% to £500 per annum. regard may be had to previous experience in fixing amount of commencing salary. Further particulars and a form of application may be obtained from the undersigned, with whom applications should be lodged not later than JUNE 20, 1914.
STEWART BEATTIE, Secretary to the Committee.
Borough Education Office, 4, St. Giles Street, Northampton.
May 28, 1914.

BINGLEY URBAN DISTRICT COUNCIL.

TECHNICAL AND EVENING SCHOOLS.
WANTED, on JULY 1 next, an ORGANIZING MASTER, to take charge of a Technical School and Eight Evening Continuation Schools. Salary £180 a year. A University Degree in Science and experience in teaching and in Evening School work essential. List of duties may be had from the undersigned, to whom applications (by letter), stating age, qualifications, and experience, and copies of two recent testimonials, should be delivered by JUNE 8.
ALFRED PLATE, Clerk to the Council.
Town Hall, Bingley.

COUNTY BOROUGH OF HUDDERSFIELD.

TECHNICAL COLLEGE.
Principal—J. F. HUDSON, M.A. B.Sc.
INSTRUCTORS IN DRESSMAKING AND NEEDLEWORK required for SEPTEMBER. Salary £100.—For further particulars apply to
T. THORP, Secretary.

THE HIGH SCHOOL FOR GIRLS, DERBY.

Owing to the resignation of the HEAD MISTRESS, the Governors invite applications for the VACANCY. Candidates must be members of the Church of England. Forms of application and full particulars may be obtained from T. WALTON, Esq., 6, Rose Hill Street, Derby.

Yearly Subscription, free by post, Inland, £1 8s.; Foreign, £1 10s. 6d. Entered at the New York Post Office as Second Class matter.

COUNTY BOROUGH OF MERTHYR TYDFIL.

CYFARTHFA CASTLE MUNICIPAL SECONDARY SCHOOL FOR GIRLS.

WANTED, to commence duties in SEPTEMBER, a MISTRESS to teach Commercial Subjects (including Shorthand and Type-writing). Preference given to candidates with University training. Experience of similar work in a recognized Secondary School essential. Initial salary £180, to 1904, per annum, according to qualification and experience.
Application forms will be sent on receipt of a stamped addressed foolscap envelope.
RHYE ELIAS, Director of Education.
Town Hall, Merthyr Tydfil, May 30, 1914.

EAST SUFFOLK COUNTY EDUCATION COMMITTEE.

SIR JOHN LEMAN SCHOOL, BECCLES.
ASSISTANT MASTER required in the new Secondary School after the summer holidays. Candidates should hold a University Degree and be qualified to take Mathematics and Latin. Ability to take Physical Exercises will be an additional qualification.
Salary £200—£250, according to experience. Application to be made on the prescribed Form 25, which will be forwarded on receipt of a stamped addressed envelope by THE SECRETARY, Education Office, County Hall, Ipswich.

COUNTY OF LONDON.

The London County Council invites applications for the position of ASSISTANT MASTER to take Junior Form Work at STRAND SCHOOL.
Candidates must have obtained Honours in Mathematics or Classics in a Final Examination for a Degree held by a recognized University, and should have had considerable experience in Lower Form work. Knowledge of some branch of Natural History would be an additional qualification. Games desirable.
Commencing salary, £200 to £300, according to previous experience, rising to £300, by yearly increments of 10%.
Applications must be on forms to be obtained, with particulars of the appointment, by sending a stamped addressed foolscap envelope to THE EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C., to whom they must be returned by 11 A.M. on SATURDAY, June 20, 1914. Every communication must be marked "H.A." on the envelope.
Canvassing, either directly or indirectly, will disqualify a candidate. No candidate is eligible who is related to a member of the Advisory Sub-Committee of the School.
LAURENCE GOMME, Clerk of the London County Council.
Education Offices, Victoria Embankment, W.C.
June 4, 1914.

UNIVERSITY OF LONDON. GOLDSMITHS' COLLEGE.

WANTED, in SEPTEMBER next (1) a full-time TEACHER (Woman) of PHYSICAL TRAINING AND HYGIENE on the Women's side of the Training Department; (2) a part-time (Two Evenings a Week) TEACHER OF HANDWORK, NATURE STUDY &c., preparatory to the Higher Froebel Examination. Particulars on application to THE WARDEN, Goldsmiths' College, New Cross, S.E.

COUNTY BOROUGH OF DERBY.

ART GALLERY AND MUSEUM.
APPOINTMENT OF CURATOR.
The Free Library, Museum, and Art Gallery Committee of Derby invite applications for the position of CURATOR OF THE ART GALLERY AND MUSEUM. Salary £200 per annum. Applications, together with three recent testimonials, to be addressed to the Chairman, Free Library, Derby, not later than JUNE 16 next.
Particulars as to duties may be obtained on application.
R. B. CHAMBERS, Chairman.
Free Library, Derby.

LEEDS PUBLIC LIBRARIES.

The Libraries and Arts Committee are prepared to receive applications for the appointment of a JUNIOR ASSISTANT LIBRARIAN. Salary £80 per annum. A knowledge of Cataloguing, Dewey Classification, and Public Library Methods essential. Preference will be given to candidates possessing the Certificates of the Library Association. Applications in writing, stating age, experience, and qualifications, accompanied by not more than three recent testimonials, endorsed "Library Assistant," must be sent to the undersigned not later than SATURDAY, June 20, 1914.
THOMAS W. HAND, City Librarian.
Public Library, Leeds.

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Sales by Auction.

MSS. and Autograph Letters of the late EDWARD DOWDEN, M.A. Litt.D.

MESSRS. HODGSON & CO. will SELL by AUCTION, at their Rooms, 115, Chancery Lane, W.C., on TUESDAY, June 9, at 1 o'clock, the above COLLECTION of MANUSCRIPTS, SIGNED DOCUMENTS, AND AUTOGRAPH LETTERS; also Original Sketches by George Cruikshank — rare Early Editions of Burns's Poems, &c. &c.
To be viewed and Catalogues had.

The Valuable Library removed from Stowlangtoft Hall, Bury St. Edmunds (on the Sale of the Estate), by Order of ARTHUR MAITLAND WILSON, Esq.

MESSRS. HODGSON & CO. will SELL by AUCTION, at their Rooms, 115, Chancery Lane, W.C., on WEDNESDAY, June 10, at 1 o'clock, the above VALUABLE LIBRARY, comprising the very rare Specimen Christian, William de Machinica, circa 1485 — Melancthon's Own Copy of Erasmus, with marginal notes, Basle 1518 — a beautiful set of Pickering's Edition of Bacon, 17 vols., large paper, russet extra — Sterne's Tristram Shandy, Sentimental Journey, &c. &c. First Editions, 12 vols., contemporary calf — British Essayists, 45 vols., blue straight-grain morocco — a set of Speeches, 60 vols., uniform half calf — Topographical and Antiquarian Works — Travel — Goethe's Birds of Asia, 7 vols. — Selby's Ornithology, 2 vols., folio, and Text — Elliot's Monograph of the Phenastus, 2 vols., morocco extra — Alken's Cockney's Shooting Season in Suffolk, original vignette — Burrows's Sporting Tour, First Edition, original parts, and many other rare books, the whole in beautiful condition.
To be viewed and Catalogues had.

The Modern Library of the late J. E. BENTLEY, Esq., removed from Hampstead.

MESSRS. HODGSON & CO. will SELL by AUCTION, at their Rooms, 115, Chancery Lane, W.C., on THURSDAY, June 11, at 1 o'clock, the above MODERN LIBRARY, comprising Ackermann's Microcosm of London, Original Edition, 3 vols. — a set of the Diderot Society's Publications, and other Books on Art — Topography — Travel — Natural History — The Writings of Contemporary Poets and Essayists — First Editions, &c.
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MESSRS. HODGSON & CO. will SELL by AUCTION, at their Rooms, 115, Chancery Lane, W.C., on THURSDAY, June 11, at 1 o'clock, VALUABLE LAW BOOKS, comprising the Professional Library of Sir Arthur Mosley Channell, and other Properties — also several HANDSOME MAHOGANY AND OAK WINGED BOOKCASES, Writing Tables, and other Library and Office Furniture.
Catalogues on application.

Works of Art.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, June 8, and Following Day, at 1 o'clock precisely, WORKS OF ART, comprising the Property of Mrs. LETCHWORTH, of St. John's Vicarage, Kingston-on-Thames; the Property of Miss LILIAN COLSTON, of 16, Lowndes Square, S.W.; the Property of W. D. ORICK, Esq., of Northampton; and other Properties.
May be viewed two days prior. Catalogues may be had.

Books and Manuscripts.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on WEDNESDAY, June 10, and Two Following Days, at 1 o'clock precisely, BOOKS and MANUSCRIPTS, comprising the Property of the late R. T. PORTER, Esq., of Beckenham and Rochester, Kent; the Property of A. CHRISTIE WILDER, Esq., of Britwell Court, Burnham, Bucks; the Property of J. E. B. COX, Esq., of Most Mount, Mill Hill, Middlesex; the Property of THOMAS ELIAS, Esq. (deceased), of Canterbury, Montpellier Road, Ealing, W.; the Property of the late J. F. KERRY, Esq., of Essex Naturalist; the Property of AUGUSTIN ROCHÉ, Esq., M.P.; and other Properties.
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Engravings, including the Property of a Gentleman removed from Hampshire.

PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester Square, W.C., on FRIDAY, June 12, at ten minutes past 1 o'clock precisely, ENGRAVINGS as above, comprising Portraits in Mezzotint, Line, and Colours — Fancy Subjects of the Early English and French Schools — Cartouches — Topography, &c.; also Modern Etchings and Engravings, including Isle de la Cité — Paris, by J. Whistler, a fine impression of the only state, very rare — La Strype, by C. Meryon, second state on Japan paper — others by and after Samuel Palmer, Turner, Seymour Haden, Wilmore, Gollal, Gausman, J. Jacquot, Meissonier, J. B. Fraut, H. S. Bridgwater, Sydney Wilson, and many others, mostly signed artists' proofs — and Water-Colour Drawings and Paintings by well-known artists.

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PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester Square, W.C., on TUESDAY, June 23, at ten minutes past 1 o'clock precisely, BAXTER COLOUR PRINTS as above, comprising Portraits, Views, Needle Box Prints, Book with Illustrations, Pocket Book Plates, Naval and Military Scenes, &c.; also a small Collection of Le Blond Colour Prints.

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PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester Square, W.C., at the END OF JUNE, VALUABLE BOOKS, including the above Library, further particulars of which will be duly announced.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will hold the following SALES by AUCTION, at their Great Rooms, King Street, St. James's Square, the Sales commencing at 1 o'clock precisely: —

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On TUESDAY, June 9, a CASKET of important JEWELS, the Property of a Lady, deceased, and JEWELS, the Property of Mrs. CHARLES WERTHEIMER, Lieut.-Col. H. B. L. HUGHES, &c.

On WEDNESDAY, June 10, and Following Day, a COLLECTION of PORCELAIN and FURNITURE, the Property of a GENTLEMAN.

On FRIDAY, June 12, MODERN PICTURES and COACHING and HUNTING PICTURES.

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SATURDAY, JUNE 6, 1914.

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LITERATURE

PRAGMATISM AND THE EGO.

THE title of Prof. Caldwell's book, 'Pragmatism and Idealism,' is attractive. Pragmatism is many things to many men, and all things to its enemies. Signor Croce calls it "the school of the greatest confusion," and it is certainly an accommodating doctrine, or shall we say a many-sided one? We have to-day really not one Pragmatism, but several. The Pragmatists are a band of *condottieri*, united in an offensive alliance against Absolutism and Rationalism, rather than a school; and it is thought by some that, having accomplished their original object in some degree, they are even now beginning to display the customary dissidence of dissent, and departing on their separate ways. This may or may not be so; in any case it does not matter now. The important thing is that in the past Pragmatism has presented an amazing variety of doctrine, and a diversity which makes it very hard for an ordinary person to get a complete or connected notion of the ground which it covers. Pierce's famous article will not help him very much, nor even James's California pamphlet. What he really needs is a textbook like the volume before us to supply him with a map and a 'Who's Who' of Pragmatism.

Pragmatism and Idealism. By William Caldwell. (A. & C. Black, 6s. net.)

The Ego and its Place in the World. By Charles Gray Shaw. (Allen & Co., 12s. 6d. net.)

Prof. Caldwell, without doubt, has written a very useful book, and as impartial a one as can be expected, short of a miracle. The only danger is that such a work makes it too easy for the blockhead to live intellectually like a gentleman without the sweat of the brow, and to astonish his grandmother for weeks together with a knowledge of names and the titles of books and articles from magazines. This, however, is a danger which must be faced, and we must be thankful that Prof. Caldwell has made an enthusiastic study of Pragmatism, and absorbed a good deal of M. Bergson, without forgetting Kant, or losing his respect for the distinction between origin and validity. He finds it necessary to harass Dr. Bosanquet at frequent intervals, to tear in minute fragments the first volume of his Gifford Lectures, and to crow not a little over Mr. Bradley's concessions to Pragmatism. Yet he does not forswear Idealism in every shape and form. There is virtue in this. No one, again, could be more sympathetic towards James, but he lets it be clearly seen that it is not necessary to subject James to the methods of Aristotelian and Biblical exegesis to find out that his theories of knowledge and reality are numerous and unsatisfactory, and that his later doctrine of "radical empiricism"—the discovery that

"the relations between things, conjunctive as well as disjunctive, are just as much matters of direct particular experience, neither more nor less so, than the things themselves"—

amounts almost to "a new Humism," an attempt to explain knowledge and experience without first principles, and a philosophic *felo-de-se*.

Humanism, in the person of Dr. Schiller among others, holds that the roots of metaphysics lie in ethics, towards which the intellectualist is a very Gallio. But Prof. Caldwell points out the entirely unethical character of many Pragmatist doctrines. Not a few of them tend to the view that life is a series of adventures of one kind or the other, in which the "tough-minded," to use James's own word, come off well by themselves, and the others need some sort of prop and stay—religion, for instance. This is the philosophy of the *picaro*, or, in a cruder form, the doctrine of "seeing life"—a comfortable doctrine, but not peculiarly ethical. Prof. Caldwell condemns the work of Dr. Dewey and Prof. Tufts, as he does that of Dr. Bosanquet also, because it presents no tolerable theory of the distinction between right and wrong. Development, and liberation, and growth, and fruitfulness, and experimentation may lead anywhere; and the answer that anything is moral which makes possible "a transition from individualism to efficient social personality" leaves the question of the standard of efficiency unsolved, and hardly hints at a solution. A good deal of the trouble springs from the fact that, when all is said, the psychology of ethics is not the theory of ethics.

The chief defect of the book, it appears to us, is its scanty treatment of the affiliations of Pragmatism to older philosophies,

though there are plenty of sound observations upon its relation to Anglo-Hegelianism and Bergsonism. The chapter on Pragmatism as the philosophy of America we cannot commend. But as a whole the book is a careful and competent piece of work, showing considerable originality and freshness in its treatment of the commonplaces of controversy. The notes are not the least valuable part of it.

Mr. Shaw's book on 'The Ego and its Place in the World' is a more solid work than most of its school. The egoistic philosophers are, for the most part, better at dogmatizing than at arguing. The strength of Herr Stirner, for example, lies far more in the skill and force with which he elaborates the themes of self-affirmation and revolt than in any metaphysical basis. Mr. Shaw, on the other hand, works up to the egoistic conclusion by those means which are at the disposal of the ordinary philosopher. Hence the contrast between 'The Ego and his Own' and 'The Ego and its Place in the World.' How brisk and cheerful is the one! how sober and scholastic the other! Herr Stirner is a fanatic so absorbed in his own ideas that when he speaks he is merely musing aloud; his book has all the virtues and vices of a soliloquy. Mr. Shaw is just as much in earnest, but for his own satisfaction he finds it necessary to state his case in a consecutive and orderly way, and with the dignity which is usually considered proper to philosophy. He is, moreover, as distinctly intellectualist in his habit of mind as Herr Stirner is irrationalist.

His book is of prodigious length, and the stages of the argument could not be adequately summarized in less space than an entire number of this journal. Mr. Shaw's scrupulous honesty in referring to their source those ideas which he has borrowed or illustrated from obscure predecessors—Scotus Erigena, Geulincx, or another—should not blind the reader to the originality of many of his speculations. We must be content to indicate a few of the main characteristics of his book in a general way.

Its purpose is to show that, though "the landscape as such is not a state of the soul, nor is the world-whole at the bottom of the ego's heart," the ultimate meaning of the world is such as to render necessary the participation of the self. Idealism, for instance, fails because it casts doubt on the reality of the world without creating a belief in the self. It is to be noted that Mr. Shaw's world, despite his egoism, is not ego-centric; hence his confident handling of the problem of solipsism, and his escape through activism from the moral solipsism into which egoism may easily fall. The basis of his system is the distinction of three realms of being: appearance, which is associated with the æsthetic type of inner life and the feeling of superabundance; activity, the ethical side of man, with which goes the feeling of sufficiency; and reality, the religious and spiritual side, in which the feeling of want leads from appearance and activity to something beyond. Space he finds to be

phenomenalistic, while time is activistic, and therefore endures through two stages of reality, and gives way to eternity at the third. Thinghood is an active principle, and reality the ability to have states. On such lines he proceeds to examine all the customary problems of metaphysics, and moulds them to fit into his egoistic scheme with a very fair measure of success.

We wonder what will be the fate of this book. Probably it will attract less attention than it deserves, for the egoistic movement has hitherto been literary and not philosophical, and it squares but ill with any of the dominant tendencies of abstract thought. Mr. Shaw's style does not recommend his work. It is pointed and forcible only on occasions; too often his phrasing is clumsy, and he is nearly as diffuse as Dr. Royce. One thing struck us as remarkable in a philosopher who practises in America: he mentions Pragmatism never, and James only once. The style of James would have been a wonderful help to him.

MECHANISM AND CONSCIOUSNESS.

THE subject of 'The Problem of Individuality,' which is a course of four lectures delivered before the University of London in October, 1913, is, as has been stated by Prof. Driesch, one which seems to have a special fascination for English students of philosophy. This is the more remarkable since we are considered an essentially practical people, and the problem of individuality is not one that is ever likely to receive a definite scientific solution.

The point at issue throughout is the question whether the manifestations of life can be sufficiently explained on the theory of a machine, i.e., by a mechanical conception of phenomena, or whether it is necessary to postulate a further force, superior to, and independent of, the physico-chemical forces which govern the rest of the Cosmos. It is, in fact, the old question as to the existence of a special vital force which differentiates living protoplasm from all other forms of matter. Of recent years, with increasing knowledge of the causation of some of the phenomena of life, the vitalistic hypothesis has been pushed more and more into the background, one fact after another being found to be explainable by the ordinary laws of nature. Prof. Driesch, however, has been a lifelong supporter of the vitalistic theory, and in these lectures he follows out the same lines of thought as in his Gifford Lectures of 1907-8. It may be admitted that on either hypothesis much remains to be explained; but whereas on the mechanistic theory of life, so far as it goes, we know something of the forces with

which we are dealing, those who adopt a vitalistic conception have to postulate a force, *sui generis*, the existence and mode of action of which are purely hypothetical.

In the first two lectures Prof. Driesch reverts to the facts in support of his theory derived from his biological researches into the development of the embryo. These are too technical for description here; but he argues that a "harmonious equipotential system" such as he has demonstrated the blastula to be, in which "every cell of the original system can play every single rôle in morphogenesis," renders a mechanical hypothesis as an embryological theory an absurdity. But he does not criticize the experiments which suggest that the formation of complete embryos from fragments is due to the spherical form which the fragments assume owing to the surface-tension of the protoplasm. The author is constrained by his line of argument to treat recent Mendelian researches into the material conditions of inheritance as comparatively unimportant:—

"If, now, we have said that, for very important reasons, the egg cannot be regarded as the bearer of an embryological machine, that is as much as to say that all Mendelian and cytological investigations about heredity, irrespective of their great and undeniable importance, yet cover but one half of the field. Though there are material units, transferred from one generation to the next . . . these material conditions are not the main thing. Some agent that arranges is required, and this arranging agent in inheritance cannot be of a machine-like, physico-chemical character."

There is some slight evidence, however, that it is. It is true that in nearly all cases the chemical substances carrying a character have to be identified, also the mechanism by which they give rise to the character; but in one or two instances this has been tentatively done. The Professor urges, further, that the individual "is the sovereign of the results of his personal history"; it seems more likely to the present reviewer—and here opinions differ to a marked degree—that he is the sum of his "hereditary" history. How a man acts, and what he does in given circumstances, depends more upon what he has derived from his forbears than upon the influence of environment upon himself. Hence it does not seem correct to say that "in action nothing is fixed in the sense of what fixation means in anything like a machine." It is curious to notice that Prof. Driesch puts aside, of set purpose, any support that might be obtained for his views from the psychological side of mental phenomena, such as the work of the Society for Psychical Research. He does not think things are yet ripe for "theory." On the other hand, it has always seemed to the present writer that the emotional and æsthetic sides of life, when impartially studied, almost demand a supernormal explanation, or at least are a real stumbling-block in the way of a mechanical one.

The last two lectures are chiefly concerned with philosophical rather than biological arguments in support of the truth of vitalism. In the third the author develops his general theory of Becoming,

as explained more fully in his 'Ordnungslehre' (1912); and the fourth is devoted to a discussion of the problem of Monism. His ultimate conclusion and final sentences are worth quoting:—

"What is not a mere belief and not a matter of feeling is the existence of factual wholeness in Nature, the existence of something that is certainly more than a mere sum. And to have proved this, and thus to have given a sound foundation to all further speculations about natural and metaphysical wholeness, is the merit of vitalism."

We lay down this little volume with the reflection that the problem of individuality is still unsolved, but that Prof. Driesch is an illuminating and valued guide along the road he has marked out for himself as the best.

We are startled by the concluding sentence of Prof. Haldane's 'Mechanism, Life, and Personality': "This world, with all that lies within it, is a spiritual world"; for nothing, not even the preceding sentences, had prepared us for it. The four lectures here presented support the theory that the mechanistic conception of life is a delusion and they lead to the idea of personality as "the great central fact of the Universe." Starting from a physiological basis, Dr. Haldane denies that the latest theories tend to verify mechanism, and remarks that

"it does not follow at all that because physiology makes use of physical and chemical knowledge and methods, it must be no more than physics and chemistry."

The first lectures, dealing with biology and physiology in their latest aspects, are good, but the author is more expert in science than in philosophy, and the remaining lectures show this by a certain vagueness and confused wording; and his definitions or descriptions scarcely express his thought. The following—

"Personality is living, suffering, rejoicing, and working existence. This idea is clearly embodied in the Christian conception of God, and when we try to penetrate through the sensuous mist which blurs that conception, we can see that our discussion has brought us very near to it"—

is an example; nowhere else does he mention the "Christian conception of God"; so we remain in the "sensuous mist."

Here and there, however, illuminating ideas, typical of modern philosophical thought, gleam amidst the blur. We are told, for instance, that "the personality of any individual is the spiritual inheritance of ages," and

"just as the organism belongs to the species and can only be understood as participating in its life, so the individual person lives not merely his own individual life, but the life of the race."

The author recognizes that "the progress of philosophy has been as continuous as the progress of science," and he adopts from M. Bergson the theory that "the sciences are built up on ideas which have their roots in practical human needs." However, the book is not arresting as a whole, and chooses a devious way to

The Problem of Individuality: a Course of Four Lectures delivered before the University of London, October, 1913. By Hans Driesch. (Macmillan & Co., 3s. 6d. net.)
Mechanism, Life, and Personality. By J. S. Haldane. (John Murray, 2s. 6d. net.)
The Concept of Consciousness. By Edwin B. Holt. (Allen & Co., 12s. 6d. net.)

enunciate the doctrine that "personality is the great central fact of the Universe."

Mr. Holt, if we remember rightly, was one of the five "New Realists" who issued a collective manifesto not long ago in *The Journal of Philosophy and Scientific Methods*. His book on 'The Concept of Consciousness,' though it was actually written several years before, is quite in the same spirit, though less careful and guarded in its language, and hardly of the same importance. It is a brisk and pleasantly abusive piece of work, showing great vigour and independence of thought, and a considerable power of illustration and exposition—such a work, in fact, as the best of the younger American philosophers have now accustomed the world to expect of them. Mr. Holt has all their scorn of idealism; some things really are mind, therefore all things cannot be. And in the same way he is moved to describe the Cartesian theory of knowledge as too ridiculous to be worthy of mention. After this the more sober kind of reader will be relieved to hear that the influence of Prof. Royce is clearly discernible in the general drift of the book, though not so strongly as the influence of Prof. Münsterberg and William James. Mr. Holt finds that the one universal substance—if, indeed, it be substance—is "neutral"; "the infinite mosaic of being" is neither objective nor subjective, but it is neutral, and

"that thinking of ours which we call deductive, our coherent thinking, does but follow after the intrinsic activity of the neutral entities. They develop of their own motion those portions of any system which we, in our deductive thinking, call the logical consequences."

It is interesting to see how greatly deduction has risen in the world since the days of Mill, when it was relegated almost to the place of repetition and tautology, or worse. In Mr. Holt's view, any true system of being arises from a certain Given consisting of terms and propositions, which generate all other terms and propositions in the system, and the act by which the mind explores those parts of the system which follow from the Given is called deduction.

Consciousness, the nominal subject of this somewhat discursive treatise, is simply

"a cross-section of the infinite realm of being, and a cross-section that is defined by the responses of a nervous organism."

These views are illustrated and expounded with great diligence, and their general novelty is a sufficient excuse for Mr. Holt's new terminology, though, like most new terminologies, it naturally leaves on the reader's mind the impression that it gets round more difficulties than it gets over. When all is said, the conclusions are original enough to be interesting, and the book stirs up the mind to think about some of the theories which we unconsciously take for facts. That is more than we can say of many books of philosophy.

Encyclopædia of the Philosophical Sciences.

By Arnold Ruge and Others.—Vol. I. *Logic*. Translated by B. Ethel Meyer. (Macmillan & Co., 7s. 6d. net.)

It was once the opinion of many that the purpose of logic is to make us logical—in the plain man's sense of being tidy, orderly, and consecutive in our mental habits. If this view is still held, it is no fault of the logicians, few of whom support it by their theory or exemplify it in their practice. They have, perhaps, a feeling that logic, unlike charity, should not begin at home—for fear that it should stay there. Certainly we might judge from this book that the editors of the 'Encyclopædia' think so, for we never saw a work which claimed to survey and cover the ground of any science, philosophical or otherwise, and was so lacking in plan and structure. If the editor of *Mind* were merely to print in a single number of his journal contributions on any logical subjects by half a dozen of the best logicians he could get, they would not form less of a unity than this.

We are inclined to think that a real *Encyclopædia of Philosophy* is impossible unless it be the work of one man, as Hegel's was, or of a body of persons holding similar opinions, whereas in the volume before us the contributors were surely chosen on the principle that no two of them could possibly agree. Herr Ruge in his editorial apology defends this on the ground that, while unity *a parte subjecti* is lost, the unity of philosophy *a parte objecti* is emphasized by the variety and divergence of philosophers. In our early studies of Roman history we heard of a man who had each of his limbs tied to a chariot, and then felt each chariot drive off a different way; but surely he did not feel that his unity was being emphasized thereby. More doubtful still is the editor's plea that the choice of authors was inevitable, as being, in fact, the choice of the present age. Why, in the first place, should he accept its decision? and how, in the second place, does one become aware of it? Any one who is acquainted with current English thought may well feel that room might have been found for Dr. Bosanquet or Dr. Schiller; and other names will suggest themselves to those who are familiar with the work of other nations.

We may say, however, that our dissatisfaction with the structure of the book in no way lessens our appreciation of the individual importance of the six essays which it contains. Herr Windelband opens the symposium with a critical survey of logical principles which covers a good deal of ground, and lays proper stress upon essentials. He looks at logic primarily from the side of Epistemology, and sees in the doctrine of Categories the climax of logical theory. We like especially his clear statement of the three kinds of thought-relation between the particular and the universal in the fundamental forms of special science: that for mathematics it is a relation of magnitude, of

part and whole; for natural science the particular is explained when it is shown to be a special case of the universal; while for the sciences of humanity the necessary category is that of the concrete universal. His *obiter dicta*, too, are often good; as, for instance, his remark that Pragmatism with all its rhetoric has its home in a niche at the entrance-porch of Logic—a sort of Cerberus, we suppose, to frighten mortals from the infernal regions of the science.

Prof. Royce, who also writes upon the principles, occupies rather more space to rather less purpose. His treatment of induction is the most interesting part of his essay. Rejecting the Uniformity of Nature and the Principle of Sufficient Reason as inadequate, he follows Pierce's view that generalization and "extrapolation" are based on the presupposition that any finite facts—and so the whole aggregate of them—have "some definite constitution." Given this, we can judge of the aggregate with probability from "a fair sample."

M. Couturat's essay sets forth the principles of that form of Logic which is often called symbolic or mathematical, but which he prefers to call Algorithmic Logic or Logistic. The reviewer must confess to a natural repugnance for symbols, and was relieved to find himself supported by Signor Croce in the succeeding essay.

"It has long been our intention and habit [says that philosopher] to express ourselves decently and in a comprehensible manner. The austerity of the new formulae frightens us. We will leave it to a younger and stronger generation to appreciate them."

'The Task of Logic,' by Signor Croce, is a lively and diverting production, but unfortunately so brief that the writer does little more than indicate his doctrine of concepts, and reject the views of his fellow-contributors in detail: Logistic (as above), formal and descriptive Logic, psychological Logic (which is so unwise as to let go of fact and content itself with values), and the Logic which sets store by the Doctrine of Categories.

The rest of the volume is filled by M. Enriques's statement of the problems of Logic in terms of Critical Positivism, and by M. Losskij on 'The Transformation of the Concept of Consciousness in Modern Epistemology, and its bearing on Logic.' The one is a somewhat dry and abbreviated presentation of a view which claims to carry out in its true spirit the programme laid down in Kant's 'Critique'; the other, a bolder and, we think, more weighty piece of work, gives a very acute analysis of the conception of consciousness, and a valuable vindication of "the axiom of Sufficient Ground understood as a synthetical logical law." The essay as a whole is worth the closest study.

It remains to be said that the translation, which in the case of the contributions of Signor Croce and M. Enriques could be made only from a German rendering of the originals, is uniformly excellent.

The Philosophy of Religion. By George Galloway. "International Theological Library." (Edinburgh, T. & T. Clark, 12s.)

It is many years since this volume of the "International Theological Library" was first advertised. Its writing was entrusted to the late Dr. Flint, but ill-health prevented him from doing any part of the work. The double task of preparing an expert account of religious philosophy and of wearing the mantle of an acknowledged master of the subject was then assigned to Dr. George Galloway. Without a doubt it has been creditably performed, though it was far from easy.

Had this volume appeared amongst the first instalments of the "Theological Library," it would have been widely different. The last ten or twelve years have made a change in the literature of this science and its methods. The influence of James, and the writings of Prof. Eucken and M. Bergson, cannot be ignored. But Dr. Galloway has been a diligent reader of the latest books published on his subject, and he has followed a method of arrangement which has given room for discussion of the most recent theories. It is almost unnecessary to say that the books referred to in the text and those in the separate Bibliography make an imposing list, for the serious thinker on the philosophy of religion has to master many volumes on many subjects, and Dr. Galloway's range of reading is uncommonly wide. As a rule, one has to discover the school to which a writer belongs by a careful reading of his book, but our author in his Preface is frank enough to admit that he is a "Personal Idealist," and that he has learnt much from Lotze, Dr. Ward, and Dr. Stout. But the significance of the volume by no means rests on its evidence of discipleship; for Dr. Galloway can be constructive and original, though he is at his best when he is summing-up facts and dispassionately weighing their importance.

He takes little for granted, and places small stress upon traditions or revelation—in fact, he is fair-minded and candid, and does not stoop to make partisan points. He does not relish idealism of the Hegelian type, but he is not blind to the service which it has rendered to religious philosophy; and if he has subjected to a searching criticism the identification of the Absolute and Deity, he also admits that "a monadistic type of idealism requires modifications"—in fact, in one place he has not unsuccessfully improved Lotzianism. In his own words:—

"A speculative theory of religion must be judged mainly by the fairness with which it interprets, and the adequacy with which it explains, the religious experience as a whole."

Tested by this standard, Dr. Galloway's book is a notable success, and he is to be congratulated on writing a volume which should immediately take its place as an authoritative exposition of the philosophy

of religion. He is more careful of his philosophy than of his style. Yet attention to matter and form would have lightened the task of mastering 600 pages of by no means easy reading. Those who wish to be read should make their writing attractive. The public cannot be blamed if they prefer what they can grasp without pausing over difficult English.

The Introduction is one of the best parts of the volume, and it consists of sections on the growth of religious philosophy, the problem and method, and the relation of the science to philosophy and to religion. In the body of the book there are three main divisions: the first discusses the nature and development of religion; the second, religious knowledge and its validity; and the third, the ultimate truth of religion. It is impossible to review in detail the points of Dr. Galloway's argument, and we must select interesting matters for comment. One is struck time and again by his ability as a psychologist. He is not an extremist or a faddist, but he has a firm grasp of his subject, and can sift and appraise evidence.

"When we examine some of the theories put forward to explain the psychical origin of religion, we are struck by the defective psychological analysis on which they proceed,"

he says; and he proceeds to make good his contention by a criticism of several accredited theories of the origin of religious belief.

His first-hand knowledge is apparent in his chapters on religious development and religious knowledge. Dr. Galloway has also the historical spirit in notable measure, though many philosophers are devoid of it, to their great disadvantage; and in his sections on tribal, national, and universal religion gives ample proof of this. It may be interesting to give his definition of religion, not because it is perfect or likely to become famous, but because it is characteristic of the book: sound and satisfactory, rather than brilliant:—

"Man's faith in a power beyond himself whereby he seeks to satisfy emotional needs and gain stability of life, and which he expresses in acts of worship and service."

In the third part of the book—the ontological—we are in the realm of metaphysics, and view once more the old theistic arguments. It is hard to make the bones live again, but Dr. Galloway has much that is fresh to say before he reaches his final statement of Deity as personal and ethical, a Deity who alone can fulfil the postulates needed to make our experience coherent: "an ultimate Ground of the world and an ultimate Value."

When we have Siebeck and Haering, and now Dr. Galloway, writing on religious philosophy, we can look forward to theological speculation without fear.

KEATS RELICS AT HAMPSTEAD.

THE handsome quarto which contains facsimiles of the Dilke bequest to the Hampstead Public Library, with ample annotations and other pertinent matter, is of particular interest to *The Athenæum*. For here, from the earliest days, the greatness of John Keats has been one of the first articles of faith. C. W. Dilke, the wise friend of many men of letters, and an effective leader in the battle for truth and sincerity in criticism, knew and loved Keats. Dilke lived long enough to be a real and abiding influence with his grandson, who to the end of his life scrutinized with a jealous eye any criticism of the poet, as if he were defending a well-loved friend. In 'The Papers of a Critic' (1875) the younger man gathered the best writings of the elder, adding a Memoir in which the feeling peeps through the conciseness and restraint. This excellent book, though often used by serious students of literature, is not known to the average reader of to-day. The Memoir opens with Keats, and prints several letters which did not appear in Lord Houghton's 'Life,' and were bequeathed to Hampstead in 1911. This account is even now worth reading for its personal touches, and we mention it, as Mr. Buxton Forman does not refer to it in his Introduction.

Of course, he knows it (what does he not know of the life and poems of Keats?); and his admirable accuracy in detail and research has made it easy to appreciate this collection of relics. His handy edition of Keats's complete works in five volumes (1900-1) should be in the hands of all students of the poet.

Mr. Forman pays, in his Introduction, an interesting tribute to Sir Charles's zeal for letters. Not long before he died, one of those snappy and superficial character-studies which are the delight of our modern civilization explained, "He lives only for politics." Nothing could be more untrue. Sir Charles's taste for letters was always turning up in unexpected directions, and he had mastered many authors outside politics, though he did not handle their works like a book-lover. Mr. Forman's account of the interview in which he and Sir Charles went over the precious Keats books and papers is characteristic of the latter's direct methods:—

"Concerning one after another he put the question—'Will you have this away?' Whenever the answer was—'No, it will not be necessary,' the book or document remained upon the table. Whenever I replied—'Yes, if you please,' he turned half round and threw the book, paper, or papers on the carpet, between us and the door."

Mr. Forman adds that, unwilling himself to lend his own treasures, he

"felt a very worm in view of the large and confiding spirit in which this practical man

Keats Letters, Papers, and Other Relics. Edited by George C. Williamson, together with Forewords by Theodore Watts-Dunton, and an Introduction by H. Buxton Forman. (John Lane, 3l. 3s. net.)

of the world, who also revered Keats and really loved his own treasures, lent quite a mass of them to me to take away to my house in St. John's Wood, there to retain them as long as I found it needful to do so."

Coming to details, we notice that Mr. Forman speaks of two copies of *Lemprière*: one in the Dilke bequest, and another which, according to Andrew Chatto's father, had Keats's autograph on the title-page, but has not been heard of recently. It is suggested that Keats may well have had two copies of a book he studied so carefully. The Beaumont and Fletcher given by George Keats to his brother is "incomplete as a book," but "complete as a relic." Not all the Dilke relics of Keats are at Hampstead, as Mr. Forman points out, but there is enough to form a representative collection. Some of our contemporaries have published general remarks on Keats as a review of this volume—a proceeding which may suggest that the facsimiles are lacking in interest in themselves. This is not so. There are several long letters striking in matter as well as manner.

In the first place, it is noteworthy that the admirable reproductions reveal an excellent handwriting, though Keats is not always strong in spelling, and has an odd way of dividing words in the middle. The writing of any man of letters who has achieved classic repute is commonly described as beautiful, and often on inadequate grounds. Keats's contemporaries Byron and Shelley wrote somewhat shambling hands, fluent in the wrong place. Keats keeps a good straight line, writes clearly without flourishes, and—a feat for a poet—is not indifferent to punctuation. The earliest signature, indeed, of 1812, is full of flourishes, but is probably the work of a schoolmaster, or, it may be, an imitation of that master's copperplate hand. Boys notoriously copy the hand of their elders and pastors.

It is clear that Keats did not think it "a baseness to write fair." In 1820 we find him reproving Dilke for a hand which, like his grandson's, was probably due to the hurry imposed by a swift mind, and a strong sense of the value of time:—

"You must improve in your penmanship; your writing is like the speaking of a child of three years old, very understandable to its father, but to no one else. The worst is it looks well—no, that is not the worst—the worst is, it is worse than Bailey's. Bailey's looks illegible, and may perchance be read; yours looks very legible, and may perchance not be read."

There are no fewer than seventy-three plates in this volume, and they show the poet in many aspects—as annotating Milton, penning original drafts of song and ode, addressing his friends and his family, laying bare his tortured heart to Fanny Brawne, writing from Shanklin, Winchester, and "Cairn-Something" in Scotland, and composing with the aid of Brown a comic letter. The jokes, like some of Shakespeare's, hardly seem superfluous; but we can see, with much of the laughter that might proceed from the unlettered, a growing vein of philosophic

thought. In the long letter of May 3rd, 1818, to Reynolds from Teignmouth (not given here), Keats reveals his insight into Milton and Wordsworth, and mythologizes human life in a style worthy of Plato. Even within the limits of his brief life, he was far more than the mere aesthete of beauty. He believed in progress; he wished to get understanding; he was seeking for "the best metaphysical road."

That he learnt much in style from Milton is a commonplace; but the learning itself was not commonplace. How many bards, before his time and since, have been taught nothing by that high style or those delicious early poems which seem to claim the adherent of religion as a deserter from the haunts of Apollo? Plate VII., which has led to two misprints in the corresponding text, "defeat" and "man" (p. 43), shows how Keats underlined and annotated 'Paradise Lost,' and records his verdict that two passages "of a very extraordinary beauty" are "exclusively Miltonic without the shadow of another mind, ancient or modern." If Keats had read Virgil with a mature eye, he might have recognized the source of these beautiful passages, and enjoyed them the more for being in the great tradition. What he did with the masters of poetry he knew was wonderful, and might be profitably recalled by those who rave about Shakespeare's lack of education. Keats is with Shakespeare, as Matthew Arnold said, and Mr. Watts-Dunton in his all too brief 'Forewords' endorses the verdict. He adds, too, some highly interesting words by his friend Rossetti on "the quality of finish in poetic execution," and the mental processes which precede it. How much occult evolution has the poet gone through before he takes pen in hand? How much brainwork is left to the inspiration of the moment or later revision? Swinburne, we are told, was an improvisatore whose hand always "swept from left to right, fiery and final." But with Keats, as with Milton and Tennyson, revision produced those felicities which seem inevitable, once conceived. His text is not overcharged with quick-coming thoughts as Shakespeare's sometimes is.

Besides the papers of Keats himself, there are others which concern his fortunes: a characteristic growl—"the voice of busy common-sense"—from his publishers about his first book of poems; letters from Charles Armitage Brown, Leigh Hunt, and Mrs. George Keats; and a facsimile of Barry Cornwall's elegy on the death of Keats.

Finally, Dr. Williamson has annotated with exemplary care a remarkable collection of portraits of the poet. A bust exhibited at the Academy in 1822 "has been entirely lost sight of." A drawing made by Severn of Keats at sea in his berth, reading, is also regarded as "irretrievably lost." The posthumous portraits painted by Severn and others vary considerably. Severn's memory was defective, and doubtless he idealized the features which he loved so well.

The Age of Erasmus. By P. S. Allen. (Oxford, Clarendon Press, 6s. net.)

THE aim of these lectures, in the author's words, is "to present sketches of the world through which Erasmus passed, and to view it as it appeared to him and to some of his contemporaries, famous or obscure." Mr. Allen's name was assurance that learning would not be wanting; this learning is borne with ease, and the fear of an audience before his eyes has doubtless contributed to the freshness and attractiveness of his presentation. A conscious forethought for his hearers' comfort may be seen, we take it, in a certain literary allusiveness, by which the more cultured ear might at times be pleasantly reminded of Shakespeare, Milton, Tennyson, John Byrom, or Lewis Carroll.

The first five lectures are chiefly concerned with study, education, and the religious life; lectures six to nine describe the general social condition of the period; in the tenth, certain differences between the Italian and the Transalpine Renaissance are touched on, and the antagonism of the Germans to the Italians represented as preparing the ground for Luther. The eleventh describes Erasmus's relations with the early Moravians.

Mr. Allen's opening words are of the importance of biography for the study of history; and the final effect of the book is to leave the reader not only with a more lively picture of the period, but also with a distinct impression of the personality of some of those who assisted at the new birth of learning, such as Butzbach, Ellenbog, and Beatus Rhenanus.

Two of the most entertaining chapters are the second and third, on Schools and Monasteries. Those who know the quaint Swiss-German autobiography of Thomas Platter will be prepared for the appalling difficulties under which knowledge was pursued at the earlier stages. One's scepticism always recurs at a school of 2,200 boys (a loss of 20 by the plague was as nothing); what have the modern enthusiasts for the merits of Renaissance methods to say to this? But for Butzbach, eager to enter the religious life, and sitting down to his elements as a grown man, plenty of parallels could be found in recent years among Welshmen who felt called to the ministry.

We have an interesting sketch of some of the mediæval textbooks not extinct in Erasmus's boyhood. The arrangement of a dictionary by radicals, however, lasted longer than is here stated; it is found, e.g., in the 1749 edition of Faber's 'Thesaurus.' In the third chapter full justice is done to the more praiseworthy side of monastic life. The picture and characters cannot fail to recall some of the quieter scenes in 'The Cloister and the Hearth'—that masterpiece by an admirer of Erasmus.

In the lecture on 'Private Life and Manners' the family is the chief subject. Some curious details of re-marriage are given; but can Mr. Allen be serious when he affirms that

"in Erasmus' day a marriage in which neither side had previously [?] contracted] or did subsequently contract a similar relation, must have been quite exceptional" ?

though at a later date, to be sure, we have it on Mr. Weller's authority that "more widders is married than single wimmen." But could there be a better statement of the contrast between the size of families and the high infant mortality than :—

"Parents went on their way unthinking, and content if from their annual harvest an occasional son or daughter grew up to bless them" ?

For Mr. Allen's purpose, selection was obviously urgent ; but it is worth noting that the everyday life of the time might be illuminated by the records of medical cases, such as the 'Observationes' of Felix Platter, town physician to Basel at the end of the sixteenth century.

For the general reader, perhaps the most amusing chapter is that on 'Pilgrimages.' The bond of sympathy is felt across the ages ; with tourists in Palestine history must have been repeating itself ever since. Each voyager will recognize the elderly lady

"who ran hither and thither incessantly about the ship, and was full of curiosity, wanting to see and hear everything ; and made herself hated exceedingly."

It must not be supposed that in matter or comment Mr. Allen moves along a beaten track. One can point to the details on disputations in the chapter about Universities, and to the acute remarks on printing in chap. x. Throughout we admire his wonderful command of the literature of his subject ; his familiarity with libraries ; and his knowledge of towns in Germany and the Netherlands. It is rarely indeed that we hesitate to accept his judgment ; but his verdict (p. 116) that Erasmus's letters to Batt "are remarkable reading and do credit to both sides" will surely not, as regards the second part, approve itself to all.

In places, we have still on a second reading stumbled at a word or phrase such as "jeopardied" (p. 165), and "We need not go back upon it [=apparently "return to it"] here" (p. 252). Tacitus wrote *omne ignotum pro magnifico*, not "mirifico" (p. 12). On p. 47 we gather that "lucus a non lucendo" is treated as a popular modification of Balbi's words "per contrarium lucus dicitur a lucendo" ; but "lucus a non lucendo" is found in the Servian commentary on Virgil ('Æn.,' i. 22), with which, as well as with Isidorus ('Origines,' xiv. 8), the passage of Papias just before may be compared. On p. 153 "the doctors could do nothing, except to suggest that the foot should be taken off," does not agree with the original Latin ; and why should the printers confront us with "Munster," "Schurer," "Tubingen," &c.?

But these are trifles. Mr. Allen must be held happy as a scholar who has found his work betimes, and wrought at it year after year with consistent achievement.

The German Lyric. By John Lees. (Dent & Sons, 4s. 6d. net.)

Is it the case, as Dr. Lees contends, that in this country German poetry is not nearly so well known as French ? It is true, of course, that French is studied to a much greater extent than German, but, so far as our own experience goes, we should say that the majority of English people who read French for their own pleasure fight very shy of its verse ; whereas those who are familiar with German do generally read and like a certain section at least of its poetry. Dr. Lees goes on to assert that

"there are still, even among cultured people, two fairly strong prejudices against the German lyric. The one is that German poetry is too sentimental ; the second that the language is harsh and clumsy" ;

but surely the latter charge, at any rate, is seldom made nowadays. Indeed, we should rather be inclined to maintain that, ever since Matthew Arnold's famous disparagement of the French rhythms and his ungrudging praise of the German as exemplified in Heine, there has been a tendency amongst us to emphasize the excellence of German verse perhaps a little unduly at the expense of French. But however that may be, the merits of the German lyric are indisputably great, and a history of its development offers a very attractive subject.

The scope of the present volume is sufficiently indicated by Dr. Lees himself. "Its primary object," he says, "is to supply a lucid and concise guide to students of German minor poetry," and that object he has fairly enough attained. His work is clear and well ordered ; it is accurate and intelligent ; and the English student who wishes to get a conspectus of the history of the German lyric will assuredly find it useful ; in fact, no other book of the kind is available in our language. But whether it is likely to "serve a wider public," and appeal successfully to readers who are exempt from academical influences, is doubtful. For one thing, in aiming at conciseness it inevitably becomes somewhat cramped : most of the minor lyrists have to be treated with a brevity that does not admit of much more than a summary statement of the broad facts about them, and a rapid suggestion of the main qualities of their work. For another thing, Dr. Lees lacks the inspiring touch that can make even such cursory criticism vital and enjoyable. He writes soundly, and what he says is generally to the point ; his appreciations are honest and sensible, and within their own limits acceptable ; but they are seldom illuminating. He does not, we think, present any aspect of his subject in a new light, or by virtue of the intensity of his perception make the reader feel the justice of his judgments, and thus his work, regarded as a piece of literary criticism, is of no special significance. But it is a competent manual, and as such deserves a welcome.

Clay and Fire. By Layton Crippen. (Grant Richards, 3s. 6d.)

In his Introduction Mr. Crippen premises that "we who live now are very far from God"—that we must look not to the new, but to the old, must understand how far we have fallen, "how little the decadent progress of to-day is worth." His book expresses his belief that

"these things, which now sadden us, when viewed in a true light are found to take their places in the appointed order, to be part of the eternal Harmony."

This proportion is by no means observed in the lengthy exposition of impatient pessimism that ensues. The writer begins by exhibiting his despair at the "Great Paradox" that deterioration of soul and body is the inevitable corollary of material progress. This leads him to the theory—apparently novel in his eyes—of a "Golden Age," whereto he evokes ancient Egypt. What preceded Menes ? The age "before Death came forth" is his reply ; and he takes Dr. Breasted to task for assuming that those who wrote the Pyramid texts had but lately emerged from sheer barbarism.

If Dr. Breasted uses the word "lately" in its commonly accepted sense, we agree with Mr. Crippen ; but we base our view on the discoveries at Abydos and examples of pre-dynastic works of art such as may be seen in the Cairo Museum or (more conveniently) in the pages of such works as M. Jean Capart's.

But, after all, time for ancient Egypt is a negligible factor ; the four or five centuries that separate one great period from another are as so many generations of later stages of the world's history. Dr. Breasted's "lately" must be so elastic a term as to cover the future awaiting research experts at Memphis, through the Pyramid field, and elsewhere. Nor is the "Golden Age" theory affected thereby. What nation or generation of men has not sighed for a "Golden Age" ? It is but the obverse of the medal of Hope, the interior aspect of the lid that closed Pandora's box. The men of the past were, inevitably, "nobler, wiser, nearer God, than the men of to-day."

Mr. Crippen strikes angrily at Science. He detests evolution ; Haeckel exasperates him ; Dr. Elliot Smith excites his utmost ridicule. He is provoked to think that they and their likes should believe in the non-divine origin of man, and assert that soul is a development from matter. But he is unguarded in his quotation from Rossetti—on the surface, at least, of the words,

Thy soul I know not from thy body, nor
Thee from myself.

Art is, on the same reasoning, a lost art. In the old days men had knowledge of inspiration, of divine ecstasy : they felt the "spark of the golden fire of God." Even in Japan, within Mr. Crippen's memory, *Matsuri, ki-in, fu-in, bo-un*, and *kakoro-muchi* lived in and exalted the heart of the craftsman. But all that is dead, or nearly dead, to-day. The beauty of the

past has given place to unspeakably tasteless crudity, to Mr. Crippen's thinking.

Mr. Crippen adduces America as guilty of a somewhat analogous crudity, shown by certain pronouncements on the part of up-to-date American preachers.

This exposition of pessimism concludes with a survey of modern civilization, with its concomitants, excess of luxury, corruption, fear of bodily pain and spiritual damnation, race suicide—all emphasized by the writer from his own special point of view, and leading up to the one faint gleam of hope which, evidently against his own will and better judgment, he vouchsafes to his readers.

This gleam of hope is the possibility that in our laborious and painful wheel of life we are now reaching the nadir, the turning-point of the circle. A new and better day may dawn in some quarter of the globe—in California, he presumes—"that lovely country of sunshine, of palms and orange groves, of vineyards and flowers."

The final suggestion is that man joins to his insatiable appetite for all that life has to give—that is, the "clay"—a yearning for the past, for "the effulgence from the everlasting Light of which he has a dim memory"—that is, the "fire." Some in different ages have seen into the future more clearly than their fellows, have feared even worse descent of the soul; but perhaps the worst has not yet come. Man must pay for his soul's descent, and must pay the full price.

In fact, the past was Heaven, the present is Hell; the future may possibly be Purgatory. That is the best that Mr. Crippen can tell us.

Those who specialize in a point of view fall into the vital danger of losing sight, in their more or less comprehensive survey of the world from that point of view, of details that might invalidate or upset their creed. So it is with the writer of 'Clay and Fire.' Not only has he lost sight in many cases of the precedent examples of much that he deplores in modernity, and assumes to be the outcome of it, but he has also overlooked entirely certain intrinsic and essential laws of humanity. Humanity as such never varies. Man himself, in body, in mind, and in soul, is unchangeable. The change is in his environment, his discoveries of faculties latent in that and in himself. It is not really change so much as revelation and adjustment—or, better, readjustment.

We cannot say that Mr. Layton Crippen has contributed in any great degree either to the progress of humanity or to the record of its past glories. His account of these is now and again picturesque, and, for that reason, of some interest. Indeed, the book would have been far more valuable if the author had filled it with descriptions of these things, and confined his remarks thereon and his personal opinions to a preface—or perhaps an afterword.

The Statesman's Year-Book, 1914. Edited by J. Scott Keltie, assisted by M. Epstein. (Macmillan & Co., 10s. 6d. net.)

WE have often received 'The Statesman's Year-Book' at an earlier date than on the present occasion, and hope that it is not going to be allowed to come out late, as until we get it we are always at a loss for much of its useful information.

We have checked the book at many places, and have found changes of Cabinets, elections of Presidents, and so on, duly noted. Under the heading of Egypt we looked to see if the law which gave that country a Parliament was properly described, and have found a clear account of the new system of Government. The President of Peru who "assumed office" after a revolution in April last is duly named. The kingdom of Albania is sufficiently described; but, of course, it was impossible to take note of the very recent affair which resulted in the change of a minister, and almost in the change of a king. In the list of books on Albania one of Miss Durham's volumes might have been included. The changes in the government of "United Nigeria," which came into force this year, are all set out; while one of the new maps gives an excellent picture of the alterations in the boundaries of the Balkan States.

The finances of Ecuador are, no doubt, puzzling; but the figures given on p. 803 need further explanation. In each of the most recent years it has been the habit of this handbook to show expenditure and revenue as exactly the same; but we do not believe that even in South America it is possible for Chancellors of the Exchequer to balance their accounts in this fashion. Under the heading of France it has for some years been said that the Chamber of Deputies is elected by "universal suffrage," when what is meant is manhood suffrage.

When we turn to Mexico we are dissatisfied with some parts of the text. We know that it is difficult to get at the truth about army figures, but the old information, repeated year after year, is out of date. We are always told that "the war strength is supposed to be 84,000 of all ranks." We do not know the truth, but recent writers of authority have vouched for the fact that these numbers in 1913 were increased to 150,000.

Some of the little slips which we have pointed out in previous criticisms remain unaltered year after year. For instance, on p. 997 there is an old misprint in the title of Mr. Bent's book. On p. 845 "St. Pierre" is once more given as the name of the French island of St. Pierre. On p. 974 we still find "Königreich" for "Königreich." On p. 678 the mistake of quoting the 1907 edition of Baedeker's 'Eastern Alps' is again made, when a later one has long been available. On p. 1093 the author of a book on Montenegro is still called "Seymour," though we pointed out on a previous occasion that his name is Mr. Francis S. Stevenson.

Memories of John Westlake. (Smith, Elder & Co., 6s. net.)

THE subject of this little memoir, who died on April 14th of last year, was born in 1828. He received his early education from his parents and at Lostwithiel Grammar School. Entering Trinity College, Cambridge, in 1846, he became sixth Wrangler and sixth Classic, and was at an early age elected to a Trinity Fellowship. The list of honours which he received later from learned bodies and foreign Governments covers half a page.

In 1858 he published the first edition of the book which brought him lasting fame, and he was not only a great jurist, but also a considerable practising lawyer.

John Westlake was a man of many sides, who in his time played a leading part in many movements. The volume before us, which is not a formal biography, is written (a good deal of it in French) by several hands. The introductory portion is by Mr. J. Fischer Williams. Mr. A. V. Dicey writes on 'His Book and his Character,' the book being, of course, Westlake's great work on 'Private International Law.' Lord Courtney deals with public affairs, and Mr. A. G. Symonds with the work of the Balkan Committee; while Prof. Ernest Nys contributes a chapter on 'La Science du Droit des Gens,' and Prof. Lapradelle speaks of 'L'Œuvre de John Westlake,' and M. Ed. Rolin-Jacquemyns gives some extracts from an obituary notice which he printed in a learned Belgian review.

Sir Charles Lucas tells us of Westlake's connexion with the Working Men's College, and shows how he took classes in arithmetic, algebra, and trigonometry, and devoted himself to the good of the students as though he were their paid master. Westlake only dropped out of the teaching when public and professional calls on him left no time for other work; but he never lost touch with the College, often gave addresses and made speeches, was always a member of the governing body and a trustee, and no founder was more constant in attendance at annual gatherings.

One of the earliest cases in which Westlake was engaged was the famous one of the Emperor of Austria *v.* Day and Kosuth, in which the Austrian Government sued in our Courts to prevent Kosuth and his English printers from manufacturing and issuing paper-money in the name of the revolutionary Government of Hungary, Westlake being employed by the popular side. Soon afterwards he was acting in another celebrated case—that of Colenso, who in earlier times had been his tutor.

International law, as Westlake interpreted it, was the same for all nations, and he always protested against one version of it for the smaller and another for the greater Powers. His interest in the smaller nations was marked, and he helped Finland and the Balkan countries in a way that will not soon be forgotten in those lands.

He was always strongly on the side of Peace movements, and if his leaning towards Peace and Arbitration is borne in mind, it is the more interesting to find that this great international lawyer

"did not support the proposal for exempting private property from capture by sea, partly from the belief that the proposal would unduly weaken his country's power of offence."

We trust that some who now suggest that we should forgo rights which in the past have proved invaluable to Great Britain will remember what was the view of such an authority as Westlake.

In these days of rush it is something to be able to say, as is truly said of the subject of this memoir, that,

"whatever the occasion, he never either wrote or spoke with haste or superficiality; whatever he wrote bears the stamp of an intellect accurate and profound. In all that he wrote he put forward his full powers."

One of his colleagues at the Hague Arbitration Court said of him:—

"C'était un de ces hommes rares qui cherchent la vérité sans arrière-pensée et qui cultivent la science pour en faire profiter le genre humain";

and Mr. A. V. Dicey writes:—

"The plain truth is that much as Westlake achieved in his life—and he achieved far more than most men—the man was greater than the work which he so well performed; he was in his character, as in his work, all of a piece. He attained to a kind of noble simplicity, or simple nobleness."

The only fault that we have to find with the memoir is that it is too brief, and that the various authors often recount in detail the same facts. A little editorial supervision would have avoided some of this repetition.

Three excellent portraits of John Westlake and one of Mrs. Westlake add greatly to the charm of this pleasant volume; and an Appendix supplies a list of Westlake's writings, which fill eight pages.

The Green Roads of England. By R. Hippisley Cox. (Methuen & Co., 10s. 6d. net.)

MR. COX takes topography much more seriously than the literary tourist. His 'Green Roads of England' does not, indeed, live up to its title by including a survey of all the old trails in the country; but so far as it goes, it is a carefully compiled catalogue of the grass-grown roads and ancient earthworks in part of the South-West of England. With the aid of its excellent maps and numerous plans, it will enable the wanderer in those parts, if he has an archaeological turn, to test Mr. Cox's theories, and perhaps to formulate a new one for himself.

We have got long past the days when all the earthworks on the Southern Downs were lumped together as Roman. The vistas of time have been opened up by the spade of the archaeologist and the critical imagination of the biologist. Neolithic man is no longer prehistoric.

He has written his records in the tumuli and barrows and camps that are strewn over the land, and we can predicate of him that he worshipped the sun, studied the heavens, believed in a life after death, and knew the use of fire and domesticated animals. Spadework may add much to our knowledge; but we cannot regard as yet proven the main thesis of Mr. Cox's work. Briefly, he suggests that the earthworks of the Stone Age, which are generally regarded as isolated tribal strongholds and compounds for guarding cattle in, were really part of an organized Government, a series of hill-forts arranged systematically along the watersheds, connected by a fully developed scheme of travel ways, and radiating from Avebury, where the great temple and the artificial hill of Silbury seem to him to indicate the central seat of government.

Mr. Cox is led to this conclusion by observing that surviving ring-ramparts are mostly to be found along the watersheds on the high downs, where the operations of agriculture and advancing civilization have naturally left them, and by ignoring the significance of the very numerous ring-ramparts in the lowlands which have been ploughed up and built over and lost or half-lost. It is true that the broad trails, now grassed over, but still clearly discernible in the down country by reason of the fine, close turf, generally follow the line of the hills. But this is what would be expected in the days when the valleys were impassable morasses, or covered with dangerous forest-tangle. Mr. Cox seems to us to bring no evidence of any weight to support his theory of a country occupied by a highly developed civilization of Neolithic men, preserving peace and exercising a wide authority through the land by virtue of their hill-forts and watershed ways. He does not make it clear how far this kingdom is supposed to have extended; but he believes that the Green Roads terminated at various harbours, and linked up the capital of Avebury with the sea-borne trade of Neolithic man. Thus he regards Maiden Castle as a vast warehouse for such commerce, and argues that its great size destroys any idea of a merely trifling trade. Its size is sufficiently accounted for as the stronghold of a pit-dwelling, pastoral people anxious to keep their cattle secure. Men of the Stone Age were, one would have thought, incapable *ex hypothesi* of much commerce, for they could have little to trade in but cattle, flints, and stag-horns; and it is curious that no trace is left of the commodities which the supposed fleet of Neolithic dug-outs brought back across the seas in return.

How flightily Mr. Cox's imagination carries him is shown when he comes to Musbury and Hawkesdown. First he postulates that prehistoric shipping might have found a commodious harbour at the mouth of the Axe, now silted up; then leaps to the conclusion that Hawkesdown Camp and Musbury Castle were depots for goods awaiting the convenience of prehistoric shipping. Why Neolithic man

should have deposited his goods at Musbury, two miles inland from Hawkesdown, does not at all plainly appear. The fact is there is nothing to differentiate Musbury or Hawkesdown from Blackbury, or scores of other "burys" among the Dorsetshire hills.

Mr. Cox, we notice, regards King Arthur as a strictly historical personage, and argues that "the fact that he was buried at Glastonbury is the best proof of his having lived." But that fact is hardly established by the statement of Giraldus Cambrensis and the highly suspicious Latin inscription he quotes. The earliest mention of Arthur is, in fact, so late, and the accounts of him are so contradictory, that a scientific writer would hesitate before assigning a local habitation to that legendary hero with such certainty. Nor would he, with Mr. Cox, describe the neighbourhood of Glastonbury and Jack Straw's Castle as "the cradle of the Anglo-Saxon race." But if we cannot regard Mr. Cox's hypotheses as established by the evidence he produces, we have nothing but praise for his lists of earthworks and roads, and the excellent maps and plans which in themselves make his book valuable.

From Russia to Siam, with a Voyage down the Danube. By Ernest Young. (Max Goschen, 10s. 6d. net.)

MR. ERNEST YOUNG's book covers far more ground than his title suggests; for in addition to Russia, Siam, and the Danube, he has something to say of Holland, Corsica, Germany, places "East of Suez," and Finland. The author has a pleasant sense of humour, but, in spite of wide travel, he occasionally makes the common mistake of talking of things in the country where he happens to be as though they are peculiar to that land. Yet experience of countries as near home as France and Switzerland would have prevented him from falling into this trap.

When he writes of Holland, he offers useful suggestions as to the best way of seeing that country, and his advice is to travel by water and carry a knapsack, leaving heavier luggage at some spot where it may be found when necessary. On the occasions when a boat is impossible, a tram is recommended, and all the fares for the journey which Mr. Young has sketched are set out. But apart from these hints, the reader will learn little or nothing of Holland.

About Siam the author is amusing, often at his own expense; but of the country itself he has not much to tell us that is valuable. There is nothing that is really new, and we gather that his Siamese experiences are all some twenty years old. In Corsica he cycled, and saw the various houses in which Napoleon lived, and he interests us in many of his remarks about the island. His description of life in the towns is not calculated to attract fastidious tourists; and, according to him, the system of drainage is so defective that it is likely to drive away all but the most

enthusiastic lovers of the quaint. We note the suggestion of the American in the statement that the smells of the towns are such that they might almost be phonographed.

One of the best parts of Mr. Young's work is that devoted to an account of a camping tour in the Black Forest, which cost only five pounds for nearly a month; and it is good to read of the courtesy and kindness which the campers received at every place. The author was travelling with some English boys, and he notes that officials of all grades gave them a helping hand. Mr. Young has, indeed, nothing but good to say of the Germans, and ends by declaring that in the Black Forest boys do not throw stones and peasants do not jeer, and that to be an Englishman in this land of woods and streams is to be received with open arms.

Some chapters on the Danube also deserve praise, and those who do not know that river might do worse than take Mr. Young as their guide, and let him show them what is worth seeing between Passau, Linz, Vienna, and Budapest, and even further down that great highway. The author talks as one who enjoys river travel, even if on such a stream as the Danube it is apt to be monotonous at times. He points out that in foreign lands there is no virtue in speed; that the Danube steamers may be slow, but are fairly comfortable; and he shows how much we miss when we insist on express trains.

At the end of the book are some chapters on Finland which can be recommended to those who want to learn what that interesting country is, and what it offers to students; while there is comforting information for those who wish to visit it and may have been frightened by the reports of other English writers. The author insists that some of his countrymen who have talked of Finnish inns must have been unfortunate in their experiences, as he himself has found them clean, and, if occasionally bare and unpretentious, places of comparative luxury. We think, however, that his later remarks about food suggest that English travellers have, to put it mildly, some grounds for their tales of suffering.

My Varied Life. By F. C. Philips. (Eveleigh Nash, 10s. 6d. net.)

If Mr. Philips has failed to give us a book of great literary distinction or remarkable insight, he has certainly succeeded in providing an abundant and steady flow of pleasant gossip, to which he has added a liberal supply of excellent anecdotes; and though there is nothing startlingly new in his reminiscences, they are of sufficient interest to afford pleasure to those who would familiarize themselves with some of the social and literary annals of the last fifty years. In the respective capacities of soldier, theatrical manager, journalist, author, and barrister, he has touched many points of interest, and, unlike the

proverbial rolling stone, he appears to have attained success, not merely in one, but also in all his spheres of activity. After serving for a brief period in the 2nd Queen's Royals, he left the Army to enter into theatrical management, and in this particular province was associated with several successful enterprises, not the least being the production of the dramatized version of his novel 'As in a Looking-Glass,' a play which will always be associated with the name of Mrs. Bernard Beere. Naturally, a man of so many interests met many people of note, and his reminiscences of these are likely to make the strongest appeal.

His brother, Col. George Philips, late of the 4th (Queen's Own) Hussars, to whom the book is dedicated, enjoyed the friendship and esteem of Wolseley, and a letter written to Col. Philips shortly after Wolseley was made Commander-in-Chief throws such an interesting side-light on the late Field-Marshal's character that we offer no excuse for reproducing it:—

Commander-in-Chief,
War Office, London, S.W.
28. 1. '96.

MY DEAR PHILIPS,—In the midst of all the shams of the life I lead, surrounded by the usual crowd of self-seekers who throng the world, it is always pleasant to hear from one who lives for others and for God.

Thoughts of you "almost persuaded me" to try and follow your example, but I find a hundred excuses for my own selfishness and for following in the groove I have sought to attain and at last received; but I follow it knowing the vanity and hollowness and self-indulgence the life entails, and am therefore all the greater sinner. My best thanks for all your good wishes, and believe me that I value the prayers of good men beyond all the praise of those amongst whom I live.

Very sincerely yours,
WOLSELEY.

Deserting his theatrical career for the legal profession, Mr. Philips soon found abundant work on the South Wales Circuit, but, acting on the advice of the late Sir Robert Peel, he gave up active practice at the Bar after a brief period, in order to devote himself to literature and journalism. His reminiscences of legal luminaries, which comprise the greater portion of his volume, are certainly an entertaining feature of the book, and some of his anecdotes will afford unalloyed amusement to those who appreciate a good story. In the days when Montagu Williams and Geoghegan were giants at the Old Bailey, juries were less educated than at the present time, and the perorations of counsel appear to have been delivered with the comfortable knowledge that appeals might be a little visionary without being ineffective:—

"Gentlemen of the jury," said the counsel, 'as the great poet beautifully observed—I do not at this moment recollect the name of the poet, nor what it was that he observed; but the moral is the same, and that is that you should acquit my unhappy client, the prisoner at the Bar.'

This verbiage appears to have been good enough, for the prisoner was released.

The judicial decrees of those days, according to Mr. Philips, were characterized by considerable brevity of language, particularly in the case of Baron Martin, who "never attempted to harrow a prisoner's feelings." A prisoner was tried for murder, and the Baron had summed up to the jury in very adverse terms. Apparently the jury took a somewhat more merciful view than the judge. "Prisoner at the Bar," said the old Scotsman, "you're the luckiest man I ever came across. Tak penal servitude for life."

The author, in the evening of his days, at the close of a career marked by wide experience and varied pursuits, now finds peace in the shades of the Temple, and thinks that "a man who lives there and cannot be happy and contented, does not deserve to be happy and contented at all." This is admirable philosophy, much in accord with the pleasant tenor of a book which, in spite of a lack of continuity or cohesion, is of considerable human interest. We are glad to see a useful and comprehensive index.

Mother Mabel Digby: a Biography of the Superior General of the Society of the Sacred Heart, 1835-1911. By Anne Pollen. (John Murray, 12s. net.)

THE biography of a religious must, in many cases, make appeal only to that somewhat restricted circle of persons who care for the special aims and practices to which its subject is devoted. That of Mother Mabel Digby should, however, interest a considerably wider public. In the first place, the manner of her conversion—while not unexampled, nor perhaps, from the point of view of a nun of the Sacred Heart, to be preferred as a grace from God to many another less startling—has in it those characteristics of the mysterious and the dramatic which cannot fail to set any one musing. Authenticated as the story is, and, what is more, borne out by further cognate experience in Mother Digby's subsequent life, it deserves to be included by the student of religion in his dossier of evidence concerning that department of human psychology. No doubt his ingenuity will find a ready enough explanation of it. In the second place, it fell to this strong and remarkable woman, as the youthful Mother Superior of the house of the Sacred Heart at Marmontier, to face the perils of war and organize the care of the wounded while the Germans were attacking the neighbouring city of Tours; and then, as Superior General of the Order, in the opening years of this century, to steady its courage, direct its conduct, and safeguard its vows, at the time when the French Government carried through that scheme of relentless persecution which ended in the expulsion of the Congregations from France.

She came on both sides of good blood, and no doubt exteriorly owed much to this and to her early training. Perhaps

she also owed something to the fact that, as a girl, she had been a daring horse-woman, and to the father who idolized her, yet once found it in him to bring the lash of his riding-whip stingingly down upon her childish fingers because she dared clutch at her pommel to save herself from falling off her plunging pony.

Her family had been living for several years in France when in 1857 she entered the novitiate of the Society of the Sacred Heart. She became Mother Superior at Marmoutier in 1865; and in 1872, after the sorrows of the war, and the still greater sorrows of the Commune, was transferred to the house at Roehampton, which she governed until, in 1894, she was summoned back to France as Assistant Superior General. Perhaps the most important public work she achieved during her tenure of office at Roehampton was the foundation of the Wandsworth Training College, to provide Roman Catholic teachers able to fulfil the demands of the Board of Education for elementary schools. In her plans for the extension, especially among the poor of London, of the work of the Society, she was necessarily brought into frequent contact with Manning, who, for some reason or other, showed himself a fairly persistent opponent to her activities.

In 1895 she was unanimously elected Superior General, and thenceforth her life was one of incessant and multiplied care as well as of incessant travelling. The Order has houses in many parts of the world, and the number was increased during her tenure of office. There were comparatively few which she did not manage to visit.

But the great work for which she will be specially remembered was her leadership of the Society during the years of crisis in France. She carried out completely the task then laid upon her. For each of the forty-eight houses she was called upon to close she founded another beyond the borders of France, and not only secured for each of the professed the continuance, in its original conditions, of her life as a religious, but also refused either to disband the novices, or to send away postulants who presented themselves. Her good judgment, her foresight, her powers of invention, and her unalterable serenity proved equal to every demand upon them.

That she achieved so much—nay, merely that she lived to the age of 76—is a thing to be wondered at, since her bodily health was of the frailest. Again and again she was brought back from the very threshold of death, and at the times when she was reputed well and going steadily about her business, she was far more often than not enduring pain which most people would have described as excruciating. A splendid and highly trained nurse, able to do anything required of her at the most difficult operations, she was held in peculiar esteem by doctors, and they more than any one else understood and marvelled at her

capacity for enduring severe physical suffering.

She was marked out for a leader by her extraordinary power to sustain others, by her keen intuitive sympathy, and her excellent memory. It is clear, too, that she had the peculiar gift of being able to achieve much and bestow much in short spaces of time. But she made great demands on her daughters; she would endure no hankering after "petty comforts," and, what may often have been more difficult to comply with, no shyness. She spoke rather little, not so much in specially memorable or fitting words as with a singular quiet force, which carried home all she said with unusual effectiveness. A collection of sayings of hers—some of them striking—is given at the end of this book. Her practical wisdom and knowledge of society and of affairs were great; her humour ready, her kindness without end.

Where she was deficient appears to have been in the direction of art and literature—for which she had little feeling, and with which she was little occupied. But if, as Mr. Clive Bell would have us believe, art is one mode of apprehension of the real, and, functionally, interchangeable with that sense by which the mystic apprehends, then assuredly Mother Digby might without privation forgo it. To the eyes of those who lived close to her, her qualities as an administrator, even as a Mother, were lost in her sanctity. She died at the new Motherhouse at Ixelles, near Brussels, in May, 1911, and lies buried at Roehampton.

We should have been glad to be able to praise the workmanship of this book more highly. Mere fine writing would, indeed, have been emphatically out of place, yet without falling into that it should have been possible to handle in a more lively and determined way the three or four scenes in Mother Digby's life which are of quite outstanding interest—such, for instance, as that of her grave yet fiery protest to the liquidators at Paris ("Our rights are *imprescriptible*"); or the earlier story, which it is only fair to say is somewhat better done, of the rising of the Loire. The account of the successive measures taken by the French Government is dull and confused, and an adequate collected statement of the Government's argument is wanting, which, far from weakening, would have defined and concentrated in the reader's mind the case for the Congregations.

Some of the matter included is unnecessary and trivial, and into several pages there has crept what one may call a triviality of tone. Yet in some sort the reader's perception of these defects is a tribute to good qualities in the work, since it is a recognition of real greatness in Mother Digby which leads him to wish that her biography should be of corresponding excellence.

The Romance of the Newfoundland Caribou: an Intimate Account of the Life of the Reindeer of North America. By A. A. Radclyffe Dugmore. (Heinemann, 12s. 6d. net.)

MR. RADCLYFFE DUGMORE, who has spent nine consecutive seasons in Newfoundland, has in this book supplied a fairly exhaustive account of the caribou (*Rangifer terrestris*), illustrated by photographs from life, of varying artistic merit, but full of interest when considered with the text. Two of the illustrations (pp. 38 and 40) are from paintings by the author, and attest his ability with the brush; it would be difficult to convey a better impression of travelling and migrating herds.

The book is divided into seven chapters, in which are included a description of the life and habits of the animal, its mating, its migrations, and its relation to other branches of the reindeer family. There is also a useful short account of Newfoundland and its history, and advice as to camping out; and the game laws are quoted in full. So in all respects except one it is a useful guide for intending visitors—the one drawback being its size and weight, which must bar it when the kit is slender. But that defect is caused by its greatest merits—large type, handsome margins, and lavish illustration.

The name caribou is doubtless of Indian origin, and was used so long ago as 1609; the life of this American reindeer is divided into four periods, corresponding with the seasons, and beginning with summer late in June, when the young are born. During the second period, as the days shorten the animals reach their highest development: the does fat, the young still with their mothers, but able to take care of themselves. This is the mating season, and the time of the migration south. The third period, winter, is that of hardship and trial, for the country is covered with snow, and food is not easily secured. The fourth, spring, is that of hope; the great herds break up, and they return to their summer home.

The author has devoted himself more to the camera than to the rifle, and he justly remarks that stalking with the former is by far the more difficult. He has admirably described his troubles in trying to get a picture of two stags fighting, divided as he was between the desire to see the fight to a finish, and the wish to secure a photograph. The click of the camera set the herd scampering, and ended the fight, which is portrayed at p. 68. We can well believe that there is marvellous pleasure in watching wild animals, free from suspicion, behaving naturally.

Shooting, in this book, takes a secondary place, and, we are told, must be done decently, giving the animal a fair chance; the most deadly weapons must be avoided, otherwise killing is no longer sport. It may be so with caribou, but scarcely with wild deer, goats, and sheep. A safer rule is that, when the sportsman goes out to kill, his weapon and ammunition should be the most effective, which in the long run are the most humane.

FICTION.

The Quick and the Dead. By Edwin Pugh. (Chapman & Hall, 6s.)

MORE than one subject of real and serious interest receives attention in these pages, yet to the author's credit be it said that the book offers excellent entertainment. Having perused some pages which reveal a fishing village in process of becoming a seaside resort, and its fisher-folk and visitors—a description which would have pleased us with its Dickensian flavour if the author had been more sparing in his adjectives—we are led on to consider the question of heredity in relation to marriage. So warily has the author introduced the subject that his readers will be taken unawares. For some time we are merely puzzled by the divagations of Mr. Pugh's heroine in the course of her engagement and subsequent marriage to the young engineer who has come to work out her father's scheme of a harbour for the town. When we find her unpleasantly dominated by men whose artistry is of the neurotic order, and learn that it is a stepmother who ministers to her with loving care, we get an inkling of the ultimate tragedy.

Mr. Pugh has a second and hardly less interesting string to his contrast of the practical and artistic temperaments. The young engineer, having in the course of a quarrel inadvertently caused the death of an essayist whom he regarded as a rival in love, finds himself appointed the dead man's literary executor. Filled with loathing at the unhealthy undercurrent that pervades the man's work, he is agonized to find the dead hand exercising an ever-increasing influence over his wife. Constrained by the fear that his refusal may be misinterpreted, he agrees (as literary executor) to the publication of a book of which he heartily disapproves. His wife thinks it great, and he hates and despises it. Painfully we watch his futile endeavour to win back her affection by material gifts. Inevitably the culminating tragedy closes in, and, like one of Shakespeare's plays, the book ends because there is no one left to continue the action. It would not be difficult to find other faults than the one we have alluded to—for instance, the lack of sequence in time is annoying; but we much prefer to acknowledge that Mr. Pugh has treated matters of real moment with an artistic skill which makes criticism of detail unimportant.

A Mother in Exile. (Everett, 6s.)

THIS book is an autobiography embodied in letters written for her daughter by a mother "exiled" from her husband and children; and the first question prompted is whether it is a true record of actual men and women, or a story with incidents arranged to fit various characters, drawn partly from life. On the whole, the former hypothesis seems to fit the internal evidence better. Nothing save life—stranger than fiction because less artistic—could give such a paradox as Allan Montrose,

hidebound by mean and disagreeable conventions; and his wife, "faite toute d'une seule pièce," sacrificing everything for love. Love of what? Of love itself rather than of him or any man? She is one of those rare and poignant types whose sad record, surprising and wounding beyond imagination, may be found in some faded yellow packet of letters, unearthed by chance for the pity and wonder of those who read them.

Being, on this hypothesis, a real person, and of a certain definite generation of thought, she is consistent in many respects. We select one; it may seem petty criticism, but it has a clear and real relation to certain truths of life. She finds constantly aid and expression for her thoughts in the quotation of poets and thinkers, and in sayings trite in themselves—French now and again, but more often German.

We may seem to cavil at such German quotations. In a story, a work of art as such, they would be inexcusable, quite unnecessary to self-expression; the heart should surely hammer and hew out of the rough mass of its own suffering the spontaneous and natural expression of that suffering. But the reality of life does show that the thoughts of others, even in alien speech, have their value—even the more trite thoughts, not necessarily those that embody the true magic.

It is as though men or women, who by much knowledge of life have become atrophied to speech, are glad, relieved, to find some simple saying, or quiet, restful verse, the very commonplace of which sums up their feelings. A young man may revel in Shelley and his like, seeking their atmospheric beauty for his ideals; an older man, knowing the ideal, is content with a far simpler expression of reality.

Again, life-portraiture would certainly explain in this book the inconsistencies and incoherences of events and periods; these are confusing at times, and puzzling, but as the natural confidences of a woman to her letters—those letters that she loves as she could not love the living recipients of them—they are normal, and fully explain her own thought and the manner of its movements.

Such a record as that of the 'Mother in Exile' cannot, however, make any great appeal under its guise of fiction. As fiction pure and simple, a diary or a series of letters cannot well have a universal interest: the art employed must become too evident, must obscure the personal note which alone has weight. That note, unless we can identify it with some real person, loses its force; it is, in fact, a battle between artistic diction and portrayal of temperament; and the result can only be a Pyrrhic victory for the one or the other. Perhaps the final note of the book as a whole is the expression of the last two lines of those quoted as a Preface:—

And love—it was the best of them,
And sleep—worth all the rest of them.

These two lines are the account of, maybe, one-half of the work of humanity.

Sunrise Valley. By Marion Hill. (John Long, 6s.)

KATE DOUGLAS WIGGIN must indeed look to her laurels. Here is a book with all the sweetness we have learnt to expect from her, but far less cloying. True, Miss Hill's chief characters are rather impossible people. Her heroine, who goes to take charge of a country school, is no doubt extremely clever and charming, but, had she been our responsibility, we should have considered a good slapping more beneficial than any kissing. The hero also is very wonderful—but, alas! he knew it, and there was no one to tell him what an unfortunate effect the knowledge had on his manners. Much may, however, be forgiven to a man who is striving against odds to make some use of what he owns, while many of those he comes in contact with are wasting what ought to be other people's substance. The secondary characters are, in fact, the best, because they have not so much annoying confidence in themselves. Still, the book has many shrewd and kindly things in it, and the descriptions of the country and country-folk are really alluring.

Margot—and her Judges. By Richard Marsh. (Chatto & Windus, 6s.)

MR. MARSH would apparently claim our sympathy for a girl who feels outraged because a mass of circumstantial evidence makes people regard her as a liar and a thief. Had we any evidence of her having ever proved herself the contrary, or of ever having been worth a pinch of salt, we might have discovered some sympathy with her. As it is, we think she only got what she deserved, and when, at the end, she permitted her lover to befriend her, much more than she deserved.

The book is unfortunately worse than simply absurd; it is harmful, in the sense that it may give renewed currency to ideas which we had trusted were on their way to oblivion.

Desmond O'Connor. By George H. Jessop. (John Long, 6s.)

THE sequence of adventures in this book is sufficiently vivid, and is put together with lucidity and some spirit. The history (of Flanders in 1708) is not unduly emphasized. We do not meet with those extremes of excitement and instruction with which Mr. Henty used to delight or ruffle boyish imaginations (happily the chapters alternated, and so it was quite easy to know when to "skip"); but we are not wholly disappointed in some of the episodes: an escape by canal from Bruges, a ferocious defence of a woodcutter's hut against whole legions of foemen, and a duel at the end where the villain tumbles off a balcony just as he is going to "pink" the hero.

The speech of the faithful Irish sergeant is overloaded with conventional brogue; we have met those Hibernicisms often before in these heroic environments. We must protest, by the way, against "saber-ing"; such spelling, even if justifiable on other grounds, does not look well.

BOOKS PUBLISHED THIS WEEK.

THEOLOGY.

Garvie (Rev. Alfred E.), THE JOY OF FINDING; OR, GOD'S HUMANITY AND MAN'S INHUMANITY TO MAN, "Short Course Series," 2/ net.

Edinburgh, T. & T. Clark
A study of the teaching of the parable of the Prodigal Son.

Maud (John P.), Bishop of Kensington, LIFE FOR EVERY MAN, 2/6 net. Wells Gardner
Addresses given at Great St. Mary's Church during a mission to the undergraduates of Cambridge University.

Zenos (Andrew C.), THE SON OF MAN, Studies in the Gospel of Mark, "Short Course Series," 2/ net. Edinburgh, T. & T. Clark
Eight essays on various aspects of the character and work of Christ.

LAW.

Dicey (A. V.), LECTURES ON THE RELATION BETWEEN LAW AND OPINION IN ENGLAND DURING THE NINETEENTH CENTURY, 10/6 net. Macmillan

A second edition, containing a new Introduction, in which the author traces "the rapid changes in English law and in English legislative opinion which have marked the early years of the twentieth century." See notice in *Athen.*, July 1, 1905, p. 5.

BIBLIOGRAPHY.

Bibliographical Society of America, PAPERS, edited by Adolf C. von Noë: Vol. VII., 1912-13, Nos. 3-4.

Chicago, University of Chicago Press
Includes a paper on 'The Sulzberger Collection of Soncino Books in the Library of the Jewish Seminary,' by Mr. Max Radin; and notes and news of the Society.

Boston Public Library, SIXTY-SECOND ANNUAL REPORT, 1913-14.

Containing the reports of the Trustees, Examining Committee, and Librarian. There are illustrations.

English Catalogue of Books, 1801-1836, edited and compiled by Robert Alexander Peddie and Quintin Waddington, 105/ net. Sampson Low

This volume completes the series published by Messrs. Sampson Low, and has been compiled from various editions of the London Catalogue, the British Museum Catalogue, old trade catalogues, and other sources.

National Library of Wales, A BIBLIOGRAPHY OF ROBERT OWEN, THE SOCIALIST, 1771-1858, 1/ net. Aberystwyth

Including lists of writings by Owen, books and pamphlets relating to him, and prints and portraits.

PHILOSOPHY.

Stebbing (L. Susan), PRAGMATISM AND FRENCH VOLUNTARISM, 2/6 net.

Cambridge University Press
A thesis with "special reference to the notion of truth in the development of French Philosophy from Maine de Biran to Professor Bergson." It has been approved for the degree of Master of Arts in London University.

POETRY.

Butler (Henry Montagu), SOME LEISURE HOURS OF A LONG LIFE, Translations into Greek, Latin, and English Verse, 7/8 net. Cambridge, Bowes & Bowes

The contents are mainly sacred in character, and include epitaphs and translations from the Scriptures, hymns, and collects. The book is described by the author as "a Chapter...in a fragmentary and very incomplete Autobiography," throwing light "on the leisure hours of a long and busy life."

Crashaw (Richard), THE RELIGIOUS POEMS, with an Introductory Study by R. A. Eric Shepherd, 1/ net. Herder

A volume in the "Catholic Library."

Earls (Michael), BALLADS OF CHILDHOOD, \$1 New York, Benziger
A collection of verses for and about children.

Esdaile (Katharine A.), LUX JUVENTUTIS, a Book of Verse, 3/6 net. Constable
Short pieces, including verses on love and nature, and translations.

Gregory (Padrie), MODERN ANGLO-IRISH VERSE, 8/ net. Nutt
An anthology selected from the work of living Irish poets.

Rice (Cale Young), AT THE WORLD'S HEART, 5/ net. Hodder & Stoughton
There are pieces which reflect the writer's experiences in Eastern countries, love-songs, and miscellaneous verses.

HISTORY AND BIOGRAPHY.

Bridges (John Henry), THE LIFE AND WORK OF ROGER BACON, edited, with Additional Notes and Tables, by H. Gordon Jones, 3/ net. Williams & Norgate

A new edition of Dr. Bridge's Introduction to his edition of the 'Opus Majus,' published at the Clarendon Press in 1897.

Coffey (Diarmid), O'NEILL AND ORMOND, a Chapter in Irish History, 6/ net. Maunsell
A history of the Irish Rebellion of 1641, and the Cromwellian Conquest.

Durham (M. Edith), THE STRUGGLE FOR SCUTARI (Turk, Slav, and Albanian), 14/ net. Arnold
An account of the main events of the Balkan War, recording the author's experiences while doing relief work. The book is illustrated with her photographs and sketches.

Jervis-Walby (W. T.), FROM EIGHT TO EIGHTY, the Life of a Crimean and Indian Mutiny Veteran, 4/8 net. Harrison

An autobiography, recording some famous campaigns and battles, and describing sport in various countries.

Keppel (Frederick Paul), COLUMBIA, 6/6 net. Milford

A history of Columbia University, illustrated with photographs.

King (Wilson), CHRONICLES OF THREE FREE CITIES: HAMBURG, BREMEN, LÜBECK, 10/6 net. Dent

An account of the development of three Free Cities of Northern Germany, with an Introduction by Dr. J. P. Mahaffy. There are many illustrations, including some reproductions in colour.

Lee (Richard Henry), LETTERS, collected and edited by James Curtis Ballagh: Vol. II. 1779-1794, 10/6 net. Macmillan

Containing over 290 letters written during the last fifteen years of Lee's life.

Letters of Edward Dowden and his Correspondents, 7/6 net. Dent

These letters, edited by Mrs. Dowden and Miss Hilda M. Dowden, are arranged in chronological order. Mr. John Eglinton contributes an appreciation of Dowden, and to the letters is added a brief Biographical Note.

Masson (Flora), ROBERT BOYLE, a Biography, 7/6 net. Constable

An account of the life and work of the famous chemist.

Montague (Violette M.), THE CELEBRATED MADAME CAMPAN, LADY-IN-WAITING TO MARIE ANTOINETTE AND CONFEDERATE TO NAPOLEON, 15/ net. Eveleigh Nash

The author has based this biography mainly on Madame Campan's memoirs and correspondence and contemporary documents. The book is illustrated with portraits.

Raphael (John N.), THE CAILLAUX DRAMA, 16/ net. Goschen

An account of the events which led up to the death of M. Calmette and a discussion of their political significance. There are many illustrations from photographs.

Sandys (Sir John Edwin), ROGER BACON, 1/ net. Milford

A brief sketch of Bacon's life, and some account of his works.

Statesman's Year-Book, 1914, edited by J. Scott Keltie, assisted by M. Epstein, 10/6 net. Macmillan

For notice see p. 787.

Tout (T. F.), THE PLACE OF THE REIGN OF EDWARD II. IN ENGLISH HISTORY, 10/6 net. Sherratt & Hughes

This book is an expansion of the Ford Lectures delivered by the author at Oxford last year.

Welgall (Arthur E. P. Brome), THE LIFE AND TIMES OF CLEOPATRA, QUEEN OF EGYPT, a Study in the Origin of the Roman Empire, 16/ net. Blackwood

A study of the character of Cleopatra and her relations with Rome. There are illustrations and maps.

GEOGRAPHY AND TRAVEL.

Buxton (Noel and Rev. Harold), TRAVEL AND POLITICS IN ARMENIA, 5/ net. Smith & Elder
An account of recent travels in Russian and Turkish Armenia, reprinted from articles in *The Contemporary Review*, *The Nineteenth Century*, and *The World's Work*. There is an Introduction by Viscount Bryce; and Aram Raffi contributes three chapters on 'Armenian History, Culture, and Characteristics.' The book is illustrated with photographs and a map.

Cox (R. Hippiusley), THE GREEN ROADS OF ENGLAND, 10/6 net. Methuen

For notice see p. 788.

New Map of the Balkan Peninsula, with ADJACENT LANDS AND ISLANDS, 5/ net. Bacon

This map has been compiled under the direction of Mr. William Stanford, and measures 22 in. by 28 in. It is mounted on cloth, to fold in a cloth case, and provided with an Index of names. It may also be obtained in sheet for 3/.

SPORTS AND PASTIMES.

Webster (F. A. M.), THE EVOLUTION OF THE OLYMPIC GAMES, 1829 B.C.-1914 A.D., 6/ net. Heath & Cranton

Mr. Webster gives some account of the ancient Olympic games, and describes the growth of the modern movement which has usurped their title. Sir Arthur Conan Doyle and the Duke of Somerset have contributed a Preface and an Introduction respectively, and there are numerous illustrations.

POLITICS.

Blizzell (William Bennett), JUDICIAL INTERPRETATION OF POLITICAL THEORY, 6/ net. Putnam

This is "a study in the relation of the Courts to the American Party System." All but two of the chapters were delivered as lectures at the Illinois College of Law in 1910.

Woodburn (James Albert), POLITICAL PARTIES AND PARTY PROBLEMS IN THE UNITED STATES, 10/6 net. Putnam

A second edition, revised and enlarged.

ECONOMICS.

Ketkar (Shridhar V.), AN ESSAY ON INDIAN ECONOMICS, 1re. San. Calcutta, Thacker & Spink

A study of economic problems in relation to the political, social, and linguistic conditions of India.

Schreiner (Olive), WOMAN AND LABOUR, 2/ net. Fisher Unwin

A popular edition. See notice in *Athen.*, Aug. 19, 1911, p. 214.

Withers (Hartley), POVERTY AND WASTE, 3/6 net. Smith & Elder

The author's aim is to show how close is the relation between poverty and waste, and point out ways in which private citizens may help to better social conditions.

LITERARY CRITICISM.

Jonson (Ben) on Shakespeare's Sonnets, AN EXPOSITION IN ENGLISH, by J. M., 1/ net. Sherratt & Hughes

An examination of Jonson's lines to Shakespeare in the First Folio. The greater part of the booklet is reprinted from 'Shakespeare Self-Revealed.'

EDUCATION.

Cralk (Sir Henry), THE STATE IN ITS RELATION TO EDUCATION, 3/6 net. Macmillan

A third edition.

SCHOOL-BOOKS.

Black's School Geography: GEOGRAPHICAL PICTURES FROM PHOTOGRAPHS, edited by S. M. Nicholls, Series II., Packets Nos. 1 and 2, 6d. each.

This series illustrates movements of the earth's crust. Each packet contains six pictures.

Ceppi (Marc), RENARD LE FRIPON, 1/ net. Arnold
A sequel to 'Les Aventures de Maître Renard.' It is written in simple French, printed in large, clear type, and illustrated. A Vocabulary is included.

Grenville (L. W.), KEY TO HALL'S SCHOOL ALGEBRA, 6/ net. Macmillan
A key to the examples set in Parts II. and III.

Kleist (Heinrich von), PRINZ FRIEDRICH VON HOMBURG, ein Schauspiel, edited by George Merrick Baker, "Oxford German Series," 3/ net. Milford

The play is provided with an Introduction giving a sketch of Kleist's life; notes, which include a brief synopsis of the contents of each act; and a Vocabulary.

Munro (James), A HISTORY OF GREAT BRITAIN. Part I., 1/8. Oliver & Boyd

An account of the chief events of English and Scottish history from the time of the Roman invasion to the end of the reign of Queen Elizabeth. There are many illustrations from paintings, photographs, &c., and maps.

Sand (George), FRANÇOIS LE CHAMPI, edited by Colbert Searles, "Oxford French Series," 3/ net. Milford

The text is edited with an Introduction, notes, and Vocabulary.

Stanley (H.), PRELIMINARY PRACTICAL SCIENCE, 1/6. Methuen

A textbook dealing with some fundamental principles in physical science. It is illustrated with diagrams.

FICTION.

Betham-Edwards (M.), FROM AN ISLINGTON WINDOW, 6/. Smith & Elder

This volume contains a series of stories—pathetic and humorous. The writer chronicles impressions of her neighbours as seen from windows during the Mid-Victorian period.

Birmingham (George A.), THE RED HAND OF ULSTER, 1/ net. Smith & Elder

A new edition.

Dickinson (Evelyn), ONE MAN'S WAY, 6/. Allen
The hero, who begins life as a fashionable country doctor, and attains eminence as a specialist in London, has a calm professional manner which hides his strong passions. The author describes his relations with various women, including his wife, who dies half-way through the book.

Doyle (Sir Arthur Conan), THE LOST WORLD, 3/6. Smith & Elder

A new edition.

Gibbs (A. Hamilton), THE HOUR OF CONFLICT, 6/. Stanley Paul

Episodes of romance, attempted suicide, rescue, and happy reunion.

Niven (Frederick), JUSTICE OF THE PEACE, 6/. Nash

A study in the clash of temperament between a mother and her son, who chooses the profession of an artist in preference to working in his father's business.

Pugh (E.), THE QUICK AND THE DEAD, 6/. Chapman & Hall

See p. 791.

Ryley (C. L.), THE VOICE ON THE BEACH, 5/ net. Nutt

Ten short stories of the supernatural. That which gives its title to the volume concerns an old Breton legend to the effect that the spirit of a drowned sailor shall haunt the seashore until his body is recovered and receives Christian burial in consecrated ground.

Tynan (Katharine), A SHAMEFUL INHERITANCE, 6/. Cassell

The story of a boy whose life was overshadowed by the tragedy of his parents. The father, a Society man, commits suicide through the misconduct of his wife. This the hero of the tale accidentally discovers on the eve of his marriage with a titled lady.

Warden (Florence), LADY URSULA'S HUSBAND, 6/. Ward & Lock

A story dealing with the reformation of a crook.

Wentworth (Patricia), SIMON HERIOT, 6/. Melrose

The love-story of a young man who revolts against the business methods of his prosperous stepfather, and struggles to earn his living in London.

REVIEWS AND MAGAZINES.

American Oxonian, Vol. I. No. 1, 6/ per annum. Bloomington, Indiana

This is the official magazine of the Alumni Association of American Rhodes Scholars, and will be published twice a year—in April and October. The present issue includes 'Oxford's Opinion of the Rhodes Scholars,' by Mr. Sidney Ball, and 'Rhodes Scholars and Athletics,' by Mr. F. J. Wylie.

Blackwood's Magazine, JUNE, 2/6

'The Devil of the Waterfall,' by Lieut.-Col. J. H. Patterson; 'The Lighter Side of School Life: I. The Headmaster,' by Mr. Ian Hay; and 'Maguelone: a Forgotten Island City,' by Miss Louisa Mellor, are included in the contents.

Britannic Review, JUNE, 1/ net.

The articles include 'An Empire Mark of Origin,' by Sir John Cockburn, and 'Canada's Racial Destiny,' by Anglo-Saxon.

British Review, JUNE, 1/ net.

The articles include 'The Radical Party of America,' by Mr. A. Maurice Low; 'Small Ownership,' by Mr. M. V. Hay; and 'A North-Country Dialect Play,' by Canon Rawnsley, appear in this number.

Connoisseur, JUNE, 1/ net.

The articles in this issue include 'Linthorpe: a Forgotten English Pottery,' by Mr. Arthur Moreland; 'Old Lacquer,' by Mr. Egan Mew; and 'From Piano to Piano-Player,' by Mr. George Cecil. The colour and half-tone plates are an important feature.

Contemporary Review, JUNE, 2/6

'Our £200,000,000 Budget,' by Mr. Chiozza Money; 'Myths of the Medicine Men,' by Mr. Stephen Coleridge; and 'Early Play-Houses and the Drama,' by Mr. Wilberforce Jenkinson, are among the features.

Country Life, SUMMER NUMBER, 1/

Some of the items are 'The Penguin under Water,' by Dr. Francis Ward, 'The Alaskan Fur Report,' 'The History of Birdcages,' and 'The Spoonbill.' There are numerous illustrations from photographs.

Empire Review and Magazine, JUNE, 1/ net.

Sir Clement Kinloch-Cooke writes an appreciation of Prince Alexander of Teck; a Diplomatist discusses 'Foreign Affairs and British Relations'; and Mr. G. B. Smart contributes a paper on 'Juvenile Emigrants in Canada.'

Harper's Magazine, JUNE, 1/

The contents include 'The First Dictionary of Americanisms,' by Mr. Thomas R. Lounsbury; 'A Visit to Royalty and Days with Franz Liszt,' by Madame de Hegemann Lindencrone; and 'Pan, a Poem,' by Mr. Richard Le Gallienne.

Irish Book Lover, JUNE, 2/6 per annum.

An appreciation of Joseph Brennan and 'The Men of the North Country' appear in this issue.

Mariner's Mirror, JUNE, 1/ net.

Including 'Patience,' by Mr. L. G. Carr Laughton; 'Ships of 1529,' by Mr. W. B. Whall; and 'The Nydam Boat at Kiel,' by Capt. L. Arenhold.

Nineteenth Century and After, JUNE, 2/6

Sir Bampfylde Fuller writes on 'An Ideal Alliance,' Father Bernard Vaughan on 'The Jesuit in Fact and in Fiction,' and Lady Darwin and Miss Constance Tite contribute papers on the work of police-women in America and Germany respectively.

Occult Review, JUNE, 7d. net.

Some of the features are 'Investigations in Automatism,' by Mr. James H. Cousins, and 'Algerian Magic,' by Mr. Vere D. Shortt.

Poetry Review, JUNE, 6d. net.

This number includes 'The Homer of the Isle of Man,' by Mr. Thomas Sharpe, and 'The Latest Adventure in Drama Poetic,' by Miss Dorothy Macardle.

School World, JUNE, 6d.

This issue contains papers on 'The Certificate in Religious Knowledge in the London University,' by Miss H. L. Powell, and 'Accuracy and the Direct Method,' by Mr. E. Creagh Kittson.

United Service Magazine, JUNE, 2/

Includes 'A Study in Defensive War,' by Major G. W. Redway, and 'Signalling in the German Army,' by Mr. R. Raven-Hart.

Vineyard, JUNE, 6d. net.

Among the articles are 'The Hand, and Home-Making,' by Miss Edith H. Scott, and 'Some Country Sayings,' by the Rev. R. L. Gales.

World's Work, JUNE, 1/ net.

Some of the articles in the present number are 'Out of Ireland, a Prophet,' 'The Fates and Mr. Balfour,' 'The Moving Picture Teacher,' and 'Solving the Servant Problem.'

JUVENILE.

Le Feuvre (Amy), A DAUGHTER OF THE SEA, 3/6. R.T.S.

A new edition.

Page (Alice M.), CURLY HEAD IN SEARCH OF A MOTHER, 2/6. R.T.S.

The story of a stolen child. It is illustrated in colour.

GENERAL.

Gaskell (Lady C. Milnes), FRIENDS ROUND THE WRECKIN, 9/ net. Smith & Elder

A book of pleasant gossip, garden lore, and legend, written much in the manner of the author's previous book, 'Spring in a Shropshire Abbey.' There are illustrations.

Gwynn (Stephen), THE FAIR HILLS OF IRELAND, 2/6 net. Maunsel

A new edition. There are coloured and other illustrations from drawings by Mr. Hugh Thomson.

Sepher Maphteah Shelomo (BOOK OF THE KEY OF SOLOMON), 42/ net. Milford

A facsimile by colotype process of the Hebrew MS. in the possession of Dr. Hermann Gollancz. It is now reproduced for the first time, with an Introduction by him. Only 300 copies have been issued.

Trew (M. F.), NOTIONS ABOUT NATIONS, a Psychological Geography, 2/6 net. Cambridge, Heffer

Nonsense rhymes, written as "a gentle recreation for the melancholy mind," and illustrated by Mr. W. H. Toy.

Whelpley (James Davenport), AMERICAN PUBLIC OPINION, 7/6 net. Chapman & Hall

The author's aim is "to interpret American opinion upon certain large or more or less international questions." Many of the chapters are reprinted from articles in *The Century Magazine* of New York and *The Fortnightly Review*.

Where shall We Live? A GUIDE TO THE CHOICEST RESIDENTIAL DISTRICTS ROUND LONDON, 3d. net. Homeland Association

A popular edition of 'Where to Live round London.'

SCIENCE.

Enriques (Federigo), PROBLEMS OF SCIENCE, Authorized Translation by Katharine Royce, 10/ net. Open Court Publishing Co.

A survey of scientific methodology, with an Introductory Note by Prof. Josiah Royce.

Freud (Prof. Dr. Sigmund), PSYCHOPATHOLOGY OF EVERYDAY LIFE, Authorized English Edition, with Introduction by A. A. Brill, 12/6 net.

A study of the complex problems of human behaviour. The book is translated from the fourth German edition.

Godfrey (Walter H.), GARDENS IN THE MAKING, 5/ net. Batsford

This book deals with the craft of designing and laying-out gardens. The letterpress is illustrated from drawings by the author and Mr. E. L. Wratten.

Ingham (A. E.), GEARING, a Practical Treatise, 5/ net. Methuen

The author discusses the general scientific principles relating to gears and their application, and describes the most approved methods of solving problems associated with them. The text is illustrated with tables, charts, and diagrams.

Marvels of Insect Life, Part I., edited by Edward Step, 7d. net. Hutchinson

This work, which will be completed in about twenty-four fortnightly parts, describes in non-scientific language the structure and habits of insects. It has numerous illustrations and a coloured frontispiece.

Thompson (Joseph C.), THE VARIATIONS EXHIBITED BY THAMNOPHIS ORDINOIDES (BAIRD AND GIRARD), a Garter-Snake inhabiting the Sausalito Peninsula, California.

Washington, Govt. Printing Office

A paper reprinted from the *Proceedings* of the United States National Museum.

Walcott (Charles D.), CAMBRIAN GEOLOGY AND PALEONTOLOGY: II. No. 13; and III. No. 1.

Washington, Smithsonian Institution

The former paper contains a classification and description of the Dikelocephalus and other genera of the Dikelocephalinae. The other includes the Introduction to 'The Cambrian Faunas of China,' published by the Carnegie Institution of Washington last year, and here reprinted with slight additions. Both papers are illustrated.

FINE ART.

Gray (Harold St. George), FIFTH INTERIM REPORT ON THE EXCAVATIONS AT MAUMBURY RINGS, DORCHESTER, 1913.

Dorchester, 'Dorset County Chronicle'

This report is reprinted from the *Proceedings* of the Dorset Natural History and Antiquarian Field Club.

Hough (Walter), CULTURE OF THE ANCIENT PUEBLOS OF THE UPPER GILA RIVER REGION, NEW MEXICO AND ARIZONA.

Washington, Government Printing Office
A report of the investigation of ruins under-
taken by the second Museum-Gates Expedition.
See p. 801.

Young (Hayward), SHORT CUTS TO SKETCHING,
edited by Flora Klickmann, 5/- net. R.T.S.

A series of articles giving suggestions on
sketching to beginners. They are reprinted from
The Girl's Own Paper and *Woman's Magazine*,
and are illustrated with reproductions of drawings
and paintings by Mr. Young.

DRAMA.

Bunston (Anna), JEPHTHAH'S DAUGHTER, 3/6 net.

Erskine Macdonald

A play in five acts, written in blank verse.

FOREIGN.

**Chateaubriand, ATALA, RENÉ, LE DERNIER
ABENCÉRAGE, 10/-.** Nelson

A volume, including the essay on Shake-
speare, in the "Édition Lutetia." M. Émile
Faguet contributes an Introduction.

**Gall (August Freiherrn von), DER HEBRÄISCHE
PENTATEUCH DER SAMARITANER, 28m.**

Giessen, Töpelmann

The first part of a work on which the editor
has spent twenty years of careful work. It
appears in quarto form, and includes Prolego-
mena, facsimiles, and the text of Genesis, with
abundant notes beneath it. The whole is to be
complete in five parts.

SONNET.

WHEN these tired eyes are closed in that
long sleep

Which is the deepest and the last of all,
Shroud not my limbs with purple funeral
pall,

Nor mock my rest with vainest prayers, nor
weep,

But take my ashes where the sunshine plays
In dewy meadows splashed with gold and
white,

And there, when stars peep from black
pools by night,

Let the wind scatter them. And on the days
You wander by those meadow pools again,
Think of me as I then shall be, a part
Of earth—naught else. And if you see
the red

Of western skies, or feel the clean soft rain,
Or smell the flowers I loved, then let your
heart

Beat fast for me, and I shall not be dead.
THOMAS MOULT.

CHAUCER AND WESTMINSTER ABBEY.

Muniments Room, Westminster Abbey,
May 29, 1914.

THE huge Chartulary of Westminster
Abbey known as Domesday was compiled
in the reign of Edward II., between A.D.
1307 and 1327. It contains transcripts of
hundreds of deeds relating to the various
Abbey manors throughout England, of
which the original documents have almost
without exception been since lost or stolen.

Under the heading of 'Hertfordshire:
Ashwell Manor,' are two deeds containing
the earliest mention yet found of the poet
Chaucer's connexion with the Abbey. They
are of the year 1306, and relate to his grand-
father, Robert le Chaucer (or Chaufecire,
as the name is usually spelt), and his grand-
mother, Mary Heyroun. The text of these
interesting and important charters is given
below:—

RUBRIC.

Quietclamatio Roberti dicti le Chaucer de
Londone et Marie vxoris sue de tota dote eiusdem
Marie in Essewelle. Nouerint vniuersi ad quos
presentes littere peruenierint quod nos Robertus
dictus le Chaucer de London et Maria vxor mea
remisimus et quietumclamauius Domino Waltero
poi gracia abbati Westmonasteriensi et eiusdem

loci conuentui totum jus clamium et exactionem
que habuimus uel habere potuimus uel poterimus
inperpetuum racione dotis predictæ Marie que
quondam fuit vxor Johannis Heyron de Londone
quondam viri ipsius Marie de omnibus terris et
tenementis que fuerunt predicti Johannis Heyron
in Aschewelle. Ita videlicet quod nos predicti
Robertus et Maria nec aliquis per nos nec nomine
nostro uel alterum nostrorum in predictis tene-
mentis nomine dotis ipsius Marie aliquo iure uel
clamij alterius tituli decetero exigere clamare uel
vendicare poterimus inperpetuum. In cuius rei
testimonium huic presenti quietclamancie apud
Assewelle sigilla nostra apposuimus die sancte
Margarete virginis Anno regni regis Edwardi
filii regis Henrici tricesimo quarto in presencia
Willelmi de Lyre Roberti de Raukedich Willelmi
de Stanton Roberti de pratis Johanni filii Thome
Ricardi Ottewy et Philippi filii Thome et aliorum.

RUBRIC.

Quietclamantio Petri filii Willelmi de Han-
cestre de vno messuagio cum omnibus terris et
tenementis et gardinis ad illud pertinentibus
Omnibus Christi fidelibus presens scriptum
visuris uel auditoris petrus filius Willelmi de
Hancestre salutem in domino. Noueritis me pro
me et heredibus meis remisisse et omnino quietum-
clamauius Waltero dei gracia abbati Westmonasteri-
ensi et eiusdem loci conuentui et eorum success-
oribus totum jus et clamium quod habui uel
aliquo modo habere potui in toto illo messuagio
cum gardinis et omnibus terris et tenementis ad
predictum messuagium pertinentibus in villa de
Assewelle. Illa videlicet tenementa que quon-
dam fuerunt Rogeri de aqua suspensis et que
tenementa quondam Johannes Heron de Lon-
done tenuit ex dimissione eiusdem Rogeri et que
idem Johannes Heron sursumreddidit in manus
domini in plena curia de Assewelle secundum
consuetudinem manorij ad opus meum. Ita
videlicet quod nec ego predictus Petrus nec heredes
mei nec aliquis nomine nostro quicquam juris uel
clamij decetero exigere vendicare uel clamare
poterimus inperpetuum occasione illius reddi-
cionis seu aliquo alio modo neque in dominico
neque in seruitio. In cuius rei testimonium
presenti scripto sigillum meum apposui. Hiis
testibus Domino Johanne vicario de Essewelle
Ricardo de Standone Willelmo de Stanton Gal-
frido Pikeroun Gerino de sancto Egidio Gamelo
de Ware Willelmo de Lyre Johanne le Jeofne
Johanne de Stanes Ricardo de Raukediche
Sansone le clerc Roberto atte Made et aliis.

EDWARD J. L. SCOTT, D.Litt.Oxon.,
Keeper of the Abbey Muniments.

JOHN PEPPYS, THE FATHER OF THE DIARIST, AND ST. BRIDE'S.

You will need no apology for me for
venturing to give to the numerous lovers of
Peppys the following facts, which have not,
so far as I am aware, been made public
before, although the existence of part of them
was indicated some years ago.

We know from his petition to the Mer-
chant Taylors to be admitted a freeman
(*'Pepysiana,'* p. 15) that John Pepys, the
father of the diarist, had lived, as apprentice
and master man, in St. Bride's Churchyard
for thirty-six years, at the time he made the
application, that is since he was a boy of 13.
He married in 1626, when he was 24, and his
first child was born in 1627. Of his six sons
and five daughters, in the registers of St.
Bride's I have found the entries of all their
baptisms but one, that of John the youngest;
and there also will be found the entries of
the burials of seven of them, three sons and
four daughters.

Any doubt which may have existed as to
the fact of Samuel Pepys having been born
at his father's house in St. Bride's Churchyard
may, I think, be set aside after examination
of the registers. The regularity with which
the registrations follow the dates of the
births of his brothers and sisters given by
Peppys in the Diary (vol. iv. p. 320, Wheatley)
is strong presumptive evidence that all were
born there; seventeen days is the longest
interval between any of the births and bap-
tisms, and in Samuel's case the interval is
only eight days.

The entries are as follows:—

1627, Aug. 1. Mary d. of John Pepes wyf
Margaret.

1628, Oct. 5. Paulina d. of James [sic] Pepes
wyf Margaret.

1630, Apr. 9. Hester d. to John wyf Margaret
Peapes.

1631 [2] Jan. 19. John s. to John Peapes wyf
Margaret.

1632 [3] Mar. 3. Samuell s. to John Peapis
wyf Margaret.

1634, June 25. Thomas s. to John Peapes wife
Margaret.

1635, Sept. 3. Sarah d. to John Peapes wife
Margaret.

1637, May 8. Jacob s. to John Peapes wife
Margaret.

1638, Nov. 27. Robert s. to John Peypys wife
Margaritt.

1640, Nov. 5. Paulina d. to John Peepes wyf
Margaret.

The forename James given in the second
entry is, of course, a clerical error for John.

Of the baptism of John, the youngest son,
the second to receive that name, I have so
far been unable to find the entry.

Then turning to the burials, we find the
following entries, which show that all of the
diarist's brothers and sisters did not die in
infancy, as has been supposed:—

1631, Nov. 23. Hester d. to John Peypys [19½
months].

1632, May 10. Pallina d. to John Peypys [3½
years].

1637, Dec. 15. Jacob s. to John Peapys [7
months].

1640, May 19. John s. to John Peepes [8 years
and 4 months].

1640, Dec. 14. Mary d. to John Peepes [13
years].

1641, June 9. Sara d. to John Peepes [5½ years].

Of the burial of Robert, stated to have
died young (Diary, vol. i. p. xvii, Wheatley),
I have at present failed to find the record;
he may, of course, have died away from
home—at Brampton or elsewhere. Then,
after many years, we find the entry relating
to Thomas, whose death and burial are
related in the Diary:—

1663 [4], March 18. Mr. Thomas Peypes.

We may note the influence of the rising
Navy official in the prefix "Mr.," which is
not given to any other of the entries.

As well as the above members of the family,
there are the following entries referring to
the household:—

1641, Nov. 26. Barbara Williams servant to
Mr. Peapes.

1644, Sept. 18. Margaret, Peeps lodger.
(Plague.)

which are of interest as showing something
of his social condition.

Besides the registers, other books in the
same place furnish information about John
Peypys. In 1645 we find him making request
to the vestry to be allowed to move a
"partition" in the churchyard standing
before his house, "for the better benefit of
his light." After viewing it, the vestry
decided to allow him to move it "further in
two yards, provided that he would be at the
charge of paving that ground," and putting
grates to the window for "feare of dainger
to children." This proves that his house
actually abutted on the churchyard, and was
not only nominally situated there. The
exact location of the house will, however,
I fear, never be determined; much altera-
tion has been made in the neighbourhood,
and one possible source of information which
might have given valuable clues is not avail-
able: the rate-books do not go back so far
as the period of his occupation.

In July, 1649, "Mr. John Peapes was
chosen scavenger for the year ensueinge."
(The scavenger was the officer appointed by
the parish to be responsible for the cleansing
of the streets, &c.) In the following Sep-
tember we have further reference to this
appointment, which I transcribe in full, the
side-note being "1649. 18 Sept. Mr. Peapes

finer for scavenger and all other parish offices" :—

"At this Vestrie the committee of Vestrie appointed to treat with Mr. Peapes lately chosen scavenger for the year ensuing concerning his fine for that place and all other parish offices if hee bee pleased, made their report that they had spoken with him to whom hee declared that hee conceived hee had received some affront att St. Sepulchre's his vote being denied him in choice of publique offices for the cittie being hee was no freeman thereof as was alleged and therefore could not be compelled to bear any publique office of the cittie, yett because hee would not bee accounted a refractory neighbour in doing something for the parish, hee would freely give 5 pounds to the poore of the place in respect of all offices, all w^{ch} and other things being considered if they thought fitt the churchwardens should receive of him the 5 pounds w^{ch} they did accordingly. And this Vestrie upon that report did approve of what the said committee had done therein and ordered that hee should bee for the same discharged from the said office of scavenger and all other parish offices."

And the receipt of the fine appears :—

1649, 13 Sept. Rec^d of Mr. Peapes his fine for all offices. 005. 00. 00.

This incident may probably have had something to do with his petition to the Merchant Taylors' to be admitted a freeman of the Company, for it was but a few months after that his application was made.

After the lapse of some years, we find him again elected to a parish office, of which the following is the record :—

1658, 14 Aprill. John Peepes chose sydesman for the year ensuing.

I am much indebted to the courtesy of Mr. A. W. Peart, the Parish Clerk of St. Bride's, who has most kindly granted me facilities for consulting the parish records, and given me his assistance in making the search.

WALTER H. WHITEAR.

EDMUND BURKE'S LETTERS.

1, Rutland House, 53, Charleville Road,
West Kensington, W.,
June 1, 1914.

I AM engaged in the preparation of a definitive edition of the correspondence of Edmund Burke, and seek the hospitality of your columns in order to ask any of your readers who possess original letters kindly to communicate with me.

LEWIS MELVILLE.

BOOK SALE.

MESSRS. SOTHEBY'S book sales last week included the libraries of the late Capt. Douglas and the late Mr. A. J. Kirkpatrick, and the property of the Rev. Stopford A. Brooke, the chief prices being: Berain, *Ornements*, 106 plates, c. 1674, 45*l*. Cauvet, *Recueil d'Ornements*, 1777, 47*l*. Cuvilliers, *Architecture*, c. 1770, 120*l*. Heppelwhite, *Cabinet Maker and Upholsterer's Guide*, 1789, 21*l*. Le Pautre, *Œuvres d'Architecture*, 3 vols., n.d., 22*l*. 10*s*. J. A. Meissonier, *Œuvre*, c. 1730, 115*l*. Neuforge, *Recueil élémentaire d'Architecture*, 8 vols. in 4, 1757-68, 24*l*. Combe, *Three Tours of Dr. Syntax*, 3 vols., 1812-21, 32*l*. 10*s*. Dance of Life, 1817, 37*l*. Dance of Death, 1814-15, 50*l*. Dickens, *Posthumous Papers of the Pickwick Club*, 1836-7, in the original parts, perhaps the finest copy extant, 495*l*; *Pickwick*, 2 vols. extended to 4 by extra-illustration, 1887, 25*l*. Library of Fiction, 14 parts in 2 vols., 1836-7, 29*l*. Shakespeare, *Works*, 7 vols., 1709-10, 35*l*. Surtees, *Handley Cross*, 1854, 42*l*. Westmacott, *English Spy*, 24 parts in 2 vols., 1825-6, 145*l*; another copy, 41*l*. Ackermann, *Microcosm of London*, 3 vols., 1808, 21*l*. Don Quixote, 4 vols., 1818, extra-illustrated, 25*l*. Ireland, *Life of Napoleon Bonaparte*, 4 vols., 1823-8, 45*l*. Ducrest, *Memoirs of the Empress Josephine*, 2 vols., extra-illustrated, 1894, 35*l*. 10*s*. Mlle. de Montpensier, *Memoirs*, 3 vols., extra-illustrated, 1848, 24*l*. 10*s*. Stevenson, *Works*, Edinburgh Edition, 31 vols., 1894-9, 52*l*. Chodowiecki, a collection of 535 engravings, 28*l*. 10*s*. Girtin, *Twenty of the most picturesque views of Paris*, 1803, 20*l*. Piranesi, *Vedute di Roma*, Vasi, &c., 4 vols., 1779, &c., 49*l*.

Literary Gossip.

MR. JOHN GRIBBEL of Philadelphia has agreed to proposals for the custody of the Glenriddell Burns MSS., which he presented to the Scottish nation. A trust is to be formed consisting of three members: the Lord Provost of Edinburgh, the Lord Provost of Glasgow, and Lord Rosebery. The manuscripts are to be deposited for alternate periods of five years in Edinburgh and Glasgow until Scotland has a National Library. When such a library exists, it is to become sole trustee and ultimate depository of the MSS.

THE first volume of the new edition of Dr. Hugh Scott's '*Fasti Ecclesiae Scotticanae*,' edited by the Rev. W. S. Crockett, was laid on the table at the recent Church of Scotland General Assembly. Dr. Wallace Williamson explained that it was the work of the Committee in charge to bring the '*Fasti*' fully up to date, so that, when completed, it would embrace the biography of every minister of the Church of Scotland from the time of the Reformation.

A CORRESPONDENT writes :—

"Your review of the last book on Landor reminds me of what has never been published—his remark that he would whip his son if he did not write better verse than Horace—as told me by my father, who met the poet at Llanfairynghornwy Rectory, Anglesey."

This is quite in Landor's vein. "Mine were always the best," he remarked complacently of his Latin verses at Rugby, and they seem to have condoned a good deal of his impertinence in school.

DR. MONTESSORI is proposing to visit England in October in order to give a series of lectures and a short course with practical demonstrations for parents and teachers. This course will be designed to throw further light on the Montessori Method, particularly with relation to its employment in this country; and prospective students and others interested should apply to C. A. Bang, 20, Bedford Street, Strand, W.C., for further particulars.

THE Académie des Sciences has elected Mr. J. Loeb, of the Rockefeller Institute, New York, to succeed the late Lord Avebury as a corresponding member.

THE Académie Française and the Académie des Sciences Morales et Politiques will be represented at Oxford, on the occasion of the Bacon Commemoration, by M. le Comte d'Haussonville.

THE Prix Jean Raynaud, which is given for the work most remarkable for originality, has been awarded to Prof. Joseph Bédier, of the Collège de France, for his '*Légendes épiques: recherches sur la formation des Chansons de Geste*.' This prize, of the value of 10,000 francs, is one of the most important of those distributed by the Académie Française.

MR. GEORGE WATSON, of the staff of the Oxford Dictionary, has for some years past been collecting and noting the errors in Sir Walter Scott's writings. To the

Transactions of the Hawick Archæological Society he has contributed a paper on the 'Literary Blunders of the Author of Waverley.' To *The Border Magazine* for June, 1912, he contributed a paper on Scott's misuse of words, owing to failure of memory or otherwise; and a second instalment will shortly appear on the same subject in this periodical.

MESSRS. MACMILLAN are publishing next week a short work by the Rev. N. S. Talbot, entitled '*The Mind of the Disciples*,' in which the writer sets forth so much of the historical foundation of Christianity as is at once essential for those who are bound to teach and explain the Christian religion, and not disallowed by modern criticism.

THE author of '*Night Thoughts*' has hitherto been without any such biography as the exhaustive methods of the present day have led us to consider satisfactory. Whether the world has lost much by this we shall presently know, for Mr. Henry C. Shelley has had access to material hitherto out of reach, and is about to issue what his publishers, Messrs. Pitman, call a "full-dress" portrait of Edward Young. "Full-length" is perhaps what was intended, but unless the new letters differ markedly from Young's other productions, they are probably equally well summed up by the former word.

MESSRS. MACMILLAN are publishing next week for Mr. J. A. Hobson a book entitled '*Work and Wealth: a Human Valuation*.' His purpose is to present a full and formal exposure of the inhumanity and vital waste of modern industry by the close application of the best-approved formulas of individual and social welfare, and to indicate the most hopeful measures of remedy for a society sufficiently intelligent, courageous, and self-governing to apply them.

Messrs. Macmillan will also issue next week a novel by a new writer—Mr. Herbert Harrison—entitled '*A Lad of Kent*.'

'THE OXFORD SURVEY OF THE BRITISH EMPIRE' is to be published this month by the Oxford University Press. This elaborate work is a description of the Empire and its constituent territories in their geographical, economic, administrative, and social aspects at the present time. It will be issued in six octavo volumes, the last of which will be occupied by a general survey. There will be 210 reproductions of photographs, 27 coloured maps, and 193 figures in the text. The 'Survey' has been edited by Prof. A. J. Herbertson and Mr. O. J. R. Howarth, Assistant Secretary of the British Association, in collaboration with 73 contributors.

WE are sorry to notice the death of Sir Douglas Straight on Thursday last. Born in 1844, he made his way at the Bar at an early age, and, after a period in Parliament and as an Indian judge, took up the editorship of *The Pall Mall Gazette* in 1896 as a temporary duty, but retained it for thirteen years. Sir Douglas was hardly a great editor, but he was a man accomplished in many ways, and so genial as to win the regard of all who knew him.

SCIENCE

THE X-RAYS AGAIN.

DR. KAYE tells us in the Preface to his 'Introduction to the Study of Röntgen Rays' that this is not a treatise on the rays, but an attempt to give "a notion of the historical trend of events" from Prof. Röntgen's discovery in 1895 down to the end of last year, and we gather, further, that it is particularly addressed to the medical profession. Yet we do not find in it much that is historical. There is, on the other hand, a good deal that is practical, and on the whole we think a medical man with an elementary knowledge of electricity would be able to glean from it what apparatus he should use or avoid in working with the X-rays. That most of the contrivances here recommended are English, and that little notice is taken of the work of French or German manufacturers, is perhaps natural.

With this limitation the book is singularly complete. In practical matters Dr. Kaye supplies many useful hints, as when he tells us that in radiographic work "the kidneys, which are in continual periodic motion," can be "temporarily arrested" by pressing a lead tube tightly on to the abdomen. With regard to the use of bismuth for obtaining radiographs of the intestines in action also, he warns the practitioner that the "pronounced and very soft secondary rays" that bismuth emits may have an injurious effect on the patient. He recommends, too, the taking of "plastic" prints of radiographs, which—to judge from the specimen reproduced in his book—give a stereoscopic effect without the taking of two pictures. As to the curative use of the rays, he lays down that, although they have been successfully employed in cases of rodent ulcer, they do not effect a cure for malignant tumours and large cancerous growths. He declares that, unlike ultra-violet light, they have little or no action on bacteria, and cannot be employed to destroy them. At the same time he quotes with approval Prof. Bragg's contention that the X-ray owes all its activity to the electrons it produces when suddenly stopped by the body against which it strikes, and that therefore its only curative action must arise from its transformation into what he calls "corpuscular" rays and the absorption of these last. As corpuscular or cathode rays can be produced by other means, and without the risk of dermatitis and other dangers arising from the use of the X-rays, it would seem to follow that in his view the main use of the latter in medicine will be confined in the near future to radiography.

As to the nature of the rays themselves, he thinks that the controversy regarding them has been set at rest by the discovery that they can be reflected and diffracted

by crystals, and that there can remain "scarcely any doubt" that they are in fact ultra-violet light of extremely short wave-lengths. He even assumes these wave-lengths to be of the order of the diameter of the atom. Yet it is evident that this does not satisfy all the conditions, for immediately afterwards he notes that the X-rays behave more like rifle bullets than waves, and that they seem to be made up of "streams of discrete entities." He quotes, therefore, Sir Joseph Thomson's idea that the ether has a fibrous structure, and that individual light-waves are not continuous, but correspond to "a collection of wires along which the various disturbances travel." But this only gets him into further difficulties, and he has to confess in the end that the problem of the nature of the X-ray cannot yet be dismissed. We think he would get over some of the trouble by frankly accepting Prof. Bragg's theory of the X-ray as a stream of doublets consisting of positive and negative particles neutralizing each other. He admits that this theory has led to a successful forecast and explanation of the transfers of energy between the cathode rays and the X-rays, and we believe that in time it will serve to explain the other phenomena involved. The main difficulty is, perhaps, the unwillingness of English, and especially Cambridge, mathematicians to give up the ether-pulse theory set on foot by Stokes soon after Dr. Röntgen's discovery was first made known.

Dr. Kaye's book is a model of compression.

A Text-Book of Geology. By James Park. (Griffin & Co., 15s. net.)

This textbook has been written by a professor in New Zealand with the view, primarily, of meeting the requirements of students of mining, agriculture, and engineering. While, therefore, it covers the ground usually traversed in manuals of general geology—forming, indeed, an excellent introduction to the science—it is distinguished by giving special prominence to the economic bearings of the subject. Thus it describes briefly the way in which metallic minerals occur in veins and other deposits; it explains the nature and mode of occurrence of the various kinds of mineral fuel; it touches on the question of underground water supply and artesian wells; and it does not omit the elements of field geology and geological surveying. It is essentially a solid, practical book, an expansion of the author's lectures at the University of Otago, and the student who is entering on the study of geology will find that Prof. Park offers much wholesome advice. As a notable feature in the work, it may be mentioned that each chapter is brought to a close with a neat summary of its contents.

One of the best chapters in the volume is that which deals with the formation of joints and faults in rocks—a subject which is often not without difficulty to the elementary student, and which is

here treated in a clear and comprehensive manner, with excellent illustrations. The genesis of ore-deposits is another subject of supreme interest to the mining geologist, and one that offers a wide field for speculation. If we assume that the ores have been carried in solution, it becomes a question whether they have been conveyed by magmatic waters rising from below, or meteoric waters descending from above, or circulating waters from neighbouring rocks. Perhaps each mode of migration may have operated in different cases. In discussing the ultimate origin of the ores, Prof. Park inclines to what has been called the "ascensional theory," and assumes that the minerals have been brought up, directly or indirectly, from deep-seated sources in igneous magmas. The rival theory of "lateral secretion" supposes that the metalliferous contents of mineral veins have been dissolved out of the surrounding rocks; but although this view has been elaborated with much ingenuity by distinguished chemists, it seems hardly adequate to explain the origin of certain of the larger ore-bodies. At the same time, it may be recognized as a means of concentrating and enriching many ores, though even here the primary origin of the metallic minerals may probably be referred to igneous sources.

That Prof. Park has been mindful of recent views on geological and petrographical subjects is illustrated by his remarks on the Pacific and Atlantic types of igneous rocks, which meet in New Zealand. It is now generally held that the Cretaceous and Tertiary igneous rocks admit of arrangement in two great groups, known from their composition as the alkalic and calcic types, and that these have a distinctive geographical distribution, being representative respectively of two vast petrographical provinces or regions of related rocks—the Atlantic and the Pacific. The former type is held by Suess to be associated with subsidence of parts of the earth's crust, consequent on the radial contraction of the cooling globe; whilst the latter is connected rather with orogenetic folding, brought about by lateral compression. In New Zealand the Pacific or calcic type might fairly be expected to occur, and as a matter of fact it is represented in many parts of the North Island; but, rather curiously, the two groups are associated in the small petrographical province of Otago Peninsula, on the east coast of the South Island.

Many of the illustrations in this volume relate to New Zealand, and the local character thus given to parts of the book is a rather refreshing novelty to the English reader. Others are taken from the publications of the Geological Survey of the United States, whilst others again are old friends derived from Phillips's 'Manual.' It is perhaps by an oversight that the figure of *Pterygotus* given on p. 281 reappears on p. 339, and again on plate xxxi. There is a Bibliography, which will assist the student who desires to extend his reading; and the excellent Index occupies forty pages.

X-Rays: an Introduction to the Study of Röntgen Rays. By G. W. Kaye. (Longmans & Co., 5s. net.)

PROF. KÜLPE ON PSYCHOLOGY AND ÆSTHETICS.

THE authorities of Bedford College for Women deserve warm eulogies for their enterprise in inviting Dr. Oswald Külpe, Professor of Philosophy in the University of Munich, to give a set of three lectures on 'Psychologie und Ästhetik,' which were delivered last week on Monday, Wednesday, and Friday, in the Hall of the College. The audience was surprisingly numerous, in view both of the subject and of the fact that the lectures were given in German, and Prof. Külpe met with an enthusiastic welcome.

The first lecture bore a general introductory character. The Professor dealt in it with the position of æsthetics in a general system of sciences, and particularly with its relation to philosophy and psychology. Grouping the sciences according to their objects and their points of view as expressed in their methods of procedure, he pointed out that æsthetics overlaps (as indeed all sciences are bound to overlap) with others, especially with psychology on the one side, and with philosophical theories on the other. All the same, æsthetics retains its character as an independent science, owing to the special æsthetic point of departure of its research, and the æsthetically normative outlook which dominates it. The old-standing pretensions of philosophy to absorb æsthetics as a branch of its studies—one almost feels tempted to add with a certain dog-in-the-manger attitude of mind—based partly upon some vagueness as to the particular aim of æsthetics, and partly upon the unwitting use of psychological analysis by metaphysicians, met with a refreshing protest on the part of Prof. Külpe. Philosophy has no direct concern with æsthetics, in so far as the latter is a study of æsthetic facts, except at one point where their respective domains touch; namely, where æsthetic research issues into a general philosophical discussion of values, to which it can contribute, in its turn, a not inconsiderable share. The counterpart to these philosophical ambitions is the similarly uncompromising claim often advanced by psychology to annex æsthetics as a province of its own. According to Prof. Külpe, whose views are shared, I believe, by a growing number of æstheticians, this demand cannot be legitimately sustained. The psychological claim has, indeed, a *prima facie* validity, since æsthetics is extensively concerned with mental facts and psychical processes. The opposition to it is mainly based upon the fact that æsthetic research deals only with mental processes and states in so far as they are connected with the peculiarly æsthetic questions of appreciation and artistic creation—questions foreign, in their distinctness from other psychical processes, to the scope of psychology as such.

All the same, there naturally is a large percentage of such facts which in their psychological aspect form part of that extensive borderland between æsthetics and psychology which can be cultivated with equal success by both sciences. The failure of a purely psychological treatment of æsthetic problems is, perhaps, most evident in the discussions of æsthetic values. Psychology is just as powerless to initiate or support any such notion of æsthetic values as ethics and religion have been in the past in their attempts to impose their values upon æsthetics. Psychology is even less able to do so, since it has, as positive science, no concern with the normative outlook of æsthetics. As psychological facts, "norms" and "values" fall, of course, within the province of psychology, but as criteria of evaluation they belong to æsthetics alone.

This led the lecturer to give an admirable summary of the intricate feud which raged for a long time between the supporters of "normative" and "positive" æsthetics, between the "psychologists" and the "antipsychologists" in æsthetic research. Discussing the views of Meumann, and especially of Volkelt, he was led to the conclusion that even the attempt of the latter to formulate "norms" on a purely psychological analysis of the æsthetic state proved unsatisfactory in the last resort; and he proceeded to sketch what he conceived to be the only feasible means of arriving at a valuation of æsthetic impressions, without having recourse to the method of superimposing either ethical or metaphysical values upon æsthetics, viz., by trying to discover regular correspondences between the nature of æsthetic states and the nature of the objects inducing them, on the principle which he described as that of the "adequacy of the impression to the object."

In the second lecture Prof. Külpe dealt more in detail with the importance which psychology has acquired, and is entitled to claim, in relation to æsthetics. Perhaps the greatest debt of gratitude of æsthetics is due to psychology for having inculcated the value of a definite and steadily pursued method. It is method which, after all, distinguishes æsthetics from the sometimes brilliant and profound, but fundamentally barren aphoristic habits of criticism and of writers on art. It is this methodical research which has made it possible to accumulate slowly a common and steadily growing stock of knowledge, accessible to all and verifiable by all, as the foundation of a science in the full sense of the term. After a short description of the various methods employed by æsthetics, and largely borrowed from psychological precedent, the lecturer devoted the rest of the hour to the discussion of certain problems of æsthetics and the contributions by psychology to their solution. They were the problems presented by the *object* of æsthetic appreciation, and by the *subjective states* involved in æsthetic effects, both intimately connected according to the formula which he suggested, that æsthetic effect is the function of the object and of the subjective states induced by it.

That even the nature of the object depends largely upon the manner in which we apprehend it accounts for the wide fluctuations of impressions which we actually find in our experiences with art. "There is nothing beautiful or ugly, but thinking makes it so," as Prof. Külpe said. Foremost among the problems of the subjective state as affecting the conception and very meaning of the object, he discussed the importance of the "initial adaptation" of the subject to an æsthetic effect. The beauty of an object depends, as he pointed out, upon an adequate *Bewusstseins-Einstellung* being reached by the subject, i.e., an adaptation adequate to the intentions and peculiarities of the object to be appreciated. After a long total neglect of this important "gate" to the æsthetic state, a beginning of its experimental investigation has at last been made by the contributions of Bullough and Geiger. Other interesting suggestions for experimental work on it were made by Prof. Külpe concerning the latency or actuality, spontaneity or induced nature, of such adaptations.

Psychological investigation has further cast a new light upon the traditional demand made upon æsthetic objects to be concrete, imaged, and non-abstract. Since the time of Kant, and even since the middle of the eighteenth century, the view has been held, for instance, that the effects of poetry are

necessarily based upon the images evoked by it. Recent experiments have, however, cast doubts on this stock idea of æsthetic theory, and have shown that a large number of æsthetic effects (including poetical impressions) do not depend upon their imaged character, but may be produced quite as much by non-imaged ideas, imageless meanings, or abstract knowledge of fact.

A similar revision of accepted notions of the object of æsthetic impressions has affected the old-fashioned privilege of the "higher" senses as "æsthetic senses" *par excellence*. Guyau already had claimed that the distinction was invalid, and recent experimental work by Miss L. Martin has gone to show that reproduced sensations of the "lower" senses are capable of enhancing, if not of primarily constituting, æsthetic objects.

The intricate progress of modern æsthetic research was happily illustrated by Prof. Külpe in the analysis of the so-called "direct" and "associative" or "relative" factors of the æsthetic impression. Suggested at first by Fechner, their analysis, especially that of the relative factor, represents a very considerable advance in our knowledge, due largely to the greater accuracy and minuteness of psychological discrimination, and its emphasis of the functional interdependence, as against the atomistic isolation, of psychical states. With the help of lantern-slides of well-known classical and modern works, the lecturer illustrated the meaning and function of the reproductive, animistic, active, symbolic, teleological, and reactive strands entering into the complex web of the relative factor.

Lastly, in a short discussion of the theory of æsthetic illusion, he explained its inadequacy as a description of the æsthetic state in view of the irrelevancy of the distinction between appearance and reality from the æsthetic point of view—an irrelevance first pointed out by Lord Kames in the eighteenth century in his theory of "ideal presence."

The third lecture was concerned with the discussion of the *æsthetic state* from the point of view of its psychological analysis. The lecturer passed in review the modern results in this direction, and explained the phases which have come to be regarded as distinct, though interdependent within this state of æsthetic appreciation.

Under the name of "contemplation" he discussed the initial phase of the æsthetic state, including the adaptation previously mentioned. Comprising the mere intellectual apprehension of the "meaning" of the object, the combined effects of the "direct" factor of line, colour, shape, or composition, and of the "relative" factors of the knowledge about the object, the contemplation presents problems largely identical with those of perception as estimated by general psychology. Interesting differences between persons, due to differences either of adaptation or of response to the significance of the object, have been brought to light by recent experiments. In particular, the tests with varied time-exposures undertaken by Dessoir, Külpe, and Miss von Ritook offered valuable suggestions.

The second phase is well known under the name of "empathy" (*Einfühlung*). Most of the researches of the last twenty years have been concentrated upon it, and our detailed knowledge of it is one of the most valuable advances in the study of æsthetics. By "empathy" is meant the projection of inner, specially emotional, states into the object, endowing it with the appearance of an inner life of its own—an emotional

content and expression. Passing from "objective" empathy, the mere cognitive apprehension of the temperament, mood, and expression, say, of a portrait, to the "subjective" empathy, viz., an actual participation of the spectator in such states, empathy presents a variety of forms and phases which analysis has tried to separate and distinguish. Especially the psychical mechanism by which empathy is brought about has attracted attention in recent years. Probably no other æsthetic problem has led to so much discussion and controversy as this. It is summarized both in the large work of Volkelt and in a report presented by Geiger at the Fourth Congress for Experimental Psychology, and suggests that almost endless varieties of empathy exist, habitual to differently constituted persons. This variability is further increased by the freedom of the æsthetic state from practical needs and consequences, which admits of a far wider range of empathy into emotions and moods than actual experience does. "Our determinability," said Prof. Külpe, "is far greater than our determination," thus allowing an æsthetic realization of emotional states far more varied than those of actual practical life of the individual person. This would seem to represent one of the most valuable functions of art, namely, that of mediating experiences ordinarily unattainable. The systematic investigation of the different forms of empathy was pointed to by Prof. Külpe as an imperative necessity for further research. What in the meantime, however, appears as certain is that the importance given to empathy as the central fact of æsthetic appreciation—as, for instance, by Th. Lipps—is much exaggerated.

Concerning the next aspect of appreciation—our feelings of "participation" and of value, i.e., of our personal sympathy or antipathy towards the object and its emotional content—very little is so far known. That "enjoyment" and "value" are not necessarily identical, that we may be conscious of the inferiority of a work which we nevertheless enjoy, has been pointed out by Geiger, and is a matter of general experience. This question might, indeed, prove a fertile subject for experiments; the little that is known concerning these processes is mainly due to tests carried out in former years, though not with this particular object in view.

The same uncertainty—due to a lack of evidence—is attached to our knowledge of the processes involved in æsthetic judgments. Prof. Külpe distinguished between judgments upon each of the phases of the æsthetic state, viz., judgments of the understanding of the objective features, judgments of the reaction produced, judgments of taste—i.e., of pleasure and displeasure, and judgments of value.

Lastly, as one of the most comprehensive and as yet practically unexplored problems, he described "æsthetic receptivity." It is, of course, well known that people differ considerably in their sensibility to æsthetic effects. But no accurate information is available on the different forms of receptivity or on any correlations between it and other temperamental features. It is obvious that differences in sensibility must exist in respect of each of the phases of the æsthetic state—of empathy, participation, taste, and judgment; but nothing is known of the peculiarities of such differences, of their bearing upon individual appreciation as a whole, or of the extent to which they influence individual behaviour and reaction to æsthetic stimulation. This varying receptivity offers unquestionably the most exhaustive explanation of varieties of taste

in matters of art. And these varieties, their dependence upon personal factors and the freedom of their individualism, appear as one of the most marked characteristics of æsthetic experience. Contrasted with the consolidation of experience in matters of truth, moral conduct, and social life, into Logic and Science, Ethics and Law, this individualism marks a place apart from all these for art and art-experience, and causes the common identification of Truth, Goodness, and Beauty to appear as but pompous nonsense.

In his happy response to the vote of thanks proposed by Prof. Hobhouse, and seconded by Prof. Dawes Hicks, Prof. Külpe remarked that the presentation in this country of some of the results of German æsthetic research was, after all, but a tribute of gratitude for benefits formerly received. For the England of the eighteenth century was the birthplace of modern psychological æsthetics, which affected so profoundly the German literature and culture of that time. It is, indeed, an almost pathetic reflection that in this country of Shaftesbury and Burke, Hutcheson and Lord Kames, hardly one in a hundred educated persons knows even the very meaning of the word "Æsthetics," and this in spite of the labours of so illustrious a psychologist as Prof. James Sully, or of so distinguished an historian of the subject as Dr. Bosanquet.

E. B.

SOCIETIES.

BRITISH ACADEMY.—May 27.—Lord Bryce, President, in the chair.

Sir John Sandys, Fellow of the Academy, read a paper on 'Roger Bacon, 1214-1914.' After a summary account of his works, the paper dealt with Roger Bacon's relations to (1) Literature and Language: Hebrew and Arabic; the Latin grammarians and Latin poets; Cicero and Seneca; Greek grammar; Plato's 'Phædo'; Aristotle's 'Organon,' 'Physics,' 'De Cælo' (Spain and India), 'De Generatione et Corruptione,' 'Meteorologica' (the Milky Way), 'De Anima' (the velocity of light), 'De Somno et Vigilia,' 'Historia Animalium,' 'De Sensu et Sensato,' 'Metaphysics,' and 'Ethics'; Bacon's indirect knowledge of the 'Politics,' 'Rhetoric,' and 'Poetic'; and the fortunes of Aristotle in the University of Paris, 1210-54.

(2) The Sciences: theology, philosophy, mathematics, geography, astronomy, physics, optics, chemistry, experimental science, and moral philosophy. Bacon "came very near to a satisfactory theory of scientific method." While he was familiar with each of the several sciences, he was conscious of their mutual interdependence, as parts of one great whole. In the fourth chapter of his 'Opus Tertium' he tells us that "all the sciences are connected, and foster one another with mutual aid. They are like parts of the same whole, every one of which accomplishes its own work, not for itself alone, but for the others also."

Sir John Rhys, Fellow of the Academy, read a paper on 'Gleanings in the Italian Field of Celtic Epigraphy.' He said that that field was a little wider than that of last year's paper, which was headed 'The Celtic Inscriptions of Cisalpine Gaul,' for this time he wished to include a group of very curious monuments from the valley of the river Magra, anciently 'Macra,' in that part of Liguria which is in the Riviera di Levante. The monuments number fourteen, and three seem to have been inscribed, of which one has a legible inscription and is now preserved in the Civic Museum at Genoa. Most of the others are in the Spezia Museum, the energetic director of which, Dr. Ubaldo Mazzini, was the excavator of no less than nine of them. He published his accounts of them all in 1908 and 1909, in the *Giornale Storico e Letterario della Liguria* (anno ix.) and in the *Bullettino di Paleontologia Italiana* (for 1910) respectively. They have recently been the subject of important articles in the *Revue Celtique* by Prof. Vendryes of the Sorbonne and M. H. Hubert of the National Museum at the Château St. Germain. The author of the paper was principally concerned with the inscription and the alphabet in which it is written. He gave an interpretation of the legend differing from previous ones, and remarked that, in a field where

such a vast deal is at present only tentative, the hope of arriving at permanent results depends largely on its attracting more workers.

Early in September last the Professor called on the well-known Como archaeologist Cav. Giussani, who gave him the last archaeological news, namely, that of the discovery of a Celtic tombstone at a place called Banco, in the previous July. Banco is in the hills to the north of the Tresa, the wild stream which empties the waters of the Lake of Lugano into Lago Maggiore. From Lugano he found the pleasantest way of getting there was to take the recently finished electric railway, and to go by it as far in the direction of Ponte-Tresa as a station called Magliaso, near the shore of the Lake of Lugano, and at Magliaso to get into a postal vehicle which goes up the hills to a place called Novaggio. This he did, but when the road to Novaggio twisted round to the right he got out and walked straight up until he came to a path which he was recommended to take on the right, and which led him past some peasants engaged in carrying home a late crop of hay. This made him speculate on the race to which they might possibly belong. Among other things, he and his companion were much interested in the appearance of the strength which the women displayed, for they would kneel on the ground with a sort of tall creel on the shoulders of each, like the inverted cone baskets which one sees on the backs of chiffoniers in the streets of Paris. They remained kneeling until huge loads had been piled on their backs, and then they would get up on their feet slowly and irresistibly, as if their lower limbs had tendons of very steel. Such men as were to be seen engaged in the loading were too old or too young to bear the burdens with which the women walked away with admirable steadiness. That peasantry, he thinks, possibly represents an early population which may have never been disturbed wholesale in those difficult hills. From the harvest scene to the village of Banco proved about a quarter of an hour's walk, and the examination of the inscribed stone did not take long, for it turned out to be a fragment measuring in length about 71 centimetres, which seemed to be less than half of the stone before it was broken—it is hoped the bigger piece may yet be found. What remains of the inscription consists of perfectly plain Etruscan letters, reading from right to left, conforming completely with the longer Lugano formula, and ending with the word *pala*, meaning "a burial plot or grave." Returning leisurely on foot to Magliaso and enjoying the rough scenery of the glen of the Magliasina, he could from several points on the road identify the village of Aranno, where he had been in 1912 to see fragments of Celtic inscriptions. So he felt doubly assured that he was, epigraphically speaking, not outside the district of Lugano when visiting Banco.

But the joy of his inscriptional quest was his identifying the vessel which announces in most ancient Gaulish a present of "Naxian wine to Latumaros and his wife Saponta." It is in the Bianchetti Collection at Ornavasso; but the year before he had accidentally failed to find it, which marred his happiness, though he found another with words saying "A feast for Amaseos," which the original discoverer had failed to read or interpret.

ROYAL NUMISMATIC.—May 21.—Sir Henry H. Howarth, President, in the chair.—The Rev. Edward H. Sydenham was elected a Fellow.

Exhibitions: By Mr. H. B. Earle Fox, an unpublished copper coin of the Achaean League of Psophis. By Mr. Percy H. Webb, three copper coins of Constantine I. (rev., altar, SAPIENT. PRINCIPIS; Mars holding trophy, FUNDAT PACIS; two Victories, P. GLORIA PERPET.). By Sir Arthur J. Evans, a didrachm of Tarentum from a die altered by the introduction of a small pegasus, the symbol of a new magistrate; a didrachm of Metapontum with inscription *ΟΔΤΑ* behind head; a tetradrachm of Katane, with signature of Procles beneath the head of Apollo, of which only one other is known (in the Laynes Collection); and a tetradrachm of Syracuse with the large head and *M*, probably the signature of Kimon, forming with the reverse type a combination unknown to Tudeer.

Mr. G. F. Hill read a paper on 'Greek Coins recently acquired by the British Museum.' Among the most notable pieces were three coins of Melos from the recent find with reverses, four-spoked wheel, triskeles, and crescent; an electrum coin of Ionia, with obv. Pegasus, rev. two incuse squares; a copper coin of Praxippos, King of Lapethus (Cyprus); a tetradrachm of Timarchus, the usurper who ruled in Babylon in 162 B.C., of which only two other specimens are known; and a tridrachm of the Barcid coinage of Carthago Nova.

MEETINGS NEXT WEEK.

- MON.** Institute of Actuaries, 5.—Annual Meeting.
Aristotelian, 8.—'The Treatment of History by Philosophers,' Mr. D. Morrison.
- TUES.** Royal Institution, 3.—'Celestial Spectroscopy,' Lecture II, Prof. A. Fowler.
— Zoological, 8.30.—'A Report on the Fauna of the Monte Bello Islands,' Mr. P. D. Montagu; 'Cephalopoda from the Monte Bello Islands,' Mr. G. C. Robson; 'Stalk-eyed Crustaceans collected at the Monte Bello Islands,' Miss M. J. Rathbun; and other papers.
— Geographical, 8.45.—'The Australian Antarctic Expedition,' Dr. H. Mawson.
- WED.** Archaeological Institute, 4.30.—'A Settlement of the Hansatic League at Bergen in Norway,' Dr. P. Norman.
— Geological, 5.—'The Geology and Glaciation of the Antarctic Region,' Dr. P. Mawson.
- THURS.** Royal Institution, 3.—'Faraday and the Foundations of Electrical Engineering,' Lecture II, Prof. S. P. Thompson.
— Faraday, 5.—Presidential Address on 'Advances in the Metallurgy of Iron and Steel.'
- FRI.** Astronomical, 5.
— Royal Institution, 9.—'Some Aspects of the American Democracy,' Mr. W. H. Page.
- SAT.** Royal Institution, 2.—'Studies on Expression in Art: II. Right Expression in Modern Conditions,' Mr. Sigmund Goetze.

Science Gossip.

The terrible catastrophe on Friday last week on the St. Lawrence seems to indicate the futility of the various improvements in construction regarded as safeguards in big liners. The *Empress of Ireland*, rammed in a fog by the *Storstad*, a collier of comparatively insignificant size, sank in a few minutes, her engines being put out of action.

Science at least was responsible for material assistance in the shape of wireless telegraphy. There was just time to send one message which brought up two vessels to the rescue. Otherwise the appalling loss of life—over 1,000—might have been still heavier.

The accident seems the more strange because the *Storstad* was sighted two miles away and signals were exchanged. But we must wait for the Committee of Inquiry to sift the variety of evidence already offered by the captains of the two ships.

On Thursday next the Croonian Lecture, at the Royal Society, will be delivered by Prof. E. B. Wilson of Columbia University, on 'The Bearing of Cytological Research on Heredity.'

NEXT Friday evening Dr. Mawson is to give his first public lecture on his Antarctic expedition, at the Queen's Hall. It will be illustrated by lantern-slides and kinematograph films. Sir George Reid will preside.

A "GIGANTIC COUNTRY FAIR" is to be held at the Botanical Gardens next Friday and Saturday, being "a prodigious attempt" on the part of "Our Dumb Friends' League" to acquire 5,000*l.* wherewith to replenish a scanty treasury. The examples of the work of the League given in the notice sent round to the press—in which all "sympathy that savours of sentimentality" is emphatically disclaimed—are not without interest from the general social point of view. We hear of free ambulances, an Animals' Hospital, shelters, and lethal chambers; and a drivers' and horsekeepers' branch to supply oatmeal and water for horses during the summer, lincolns for the winter, and trace-horses for steep hills—activities which, no doubt, will dwindle as time goes on, and the motor drives the horse off steep hills and levels alike. This much is well, and better still is "assisting all poor people with their animals"; but the "rewarding all who perform deeds on behalf of animals" seems, ethically, a doubtful proceeding.

It is curious that the study of the phenomenon of "multiple personality" offered to our readers in the report of Miss Hoskyns-Abraham's recent lectures at Crosby Hall should have been followed so promptly by a striking exhibition of the phenomenon in actual life, which has been commented upon at length in the press. A girl of 22, employed as governess in a family at Hove,

received letters of a most offensively libellous type, which she gave reasons for supposing to have been written by an elderly officer—a man of ability, much respected by his acquaintance—who, with his family, occupied a "flat," or division, of the same house. Not the least curious part of the affair, in view of the real truth, is the fact that she not only concocted and worked out her plot with skill, but also gave such a rational and persuasive account of the grounds for her suspicions as entirely to convince a well-known firm of local solicitors and the local magistrates of their credibility. It was not until the man she had accused had had the unpleasant experience of being remanded without bail that the truth came to light, and the girl was discovered to be the victim of dissociation of personality—a state fundamentally the same as that described by Miss Hoskyns-Abraham.

It is natural, in the first instance, to dwell on the disastrous nature and the horrifying possibilities of this morbid condition, as well as to point out examples of it—identical or cognate—in history and in legend; and this journalists have not been slow to do.

But—for the non-scientific observer—the descriptive side of the matter is hardly so important as the question how far both education and the general plan of modern life tend to promote dissociation. It can hardly be doubted that the writer in Wednesday's *Times*, who maintains that the best way to avoid obsessions is to hold oneself open to a multitude of suggestions, is perfectly right; and he who avoids obsessions avoids a main opportunity of dissociation. But in a society where division of labour and the severance between home life and work are continually on the increase; where different standards of morality are tacitly, if not openly—allowed to be applicable by one individual to his different spheres of activity, or his relations with different sets of people; and where there is a notable absence of any one central idea or belief to which life as a whole is referred, it would seem that the general pressure of circumstance makes more and more in the direction of dissociation, and is intensified rather than diminished by the monotonous, though fairly numerous devices by which we seek to escape it.

It is a question whether the systematic separation of a child's school and home life may not be equivalent to the thin end of the wedge, and it is worth reflecting on the fact—often humorously noted—that many children are good at school and naughty at home, or vice versa. At any rate, it would seem that from this danger of the dissociation of personality, together with the corresponding insight it affords into the richness of potentiality in each individual, there should be drawn a body of principles in the light of which much of our educational practice, and not a little modern educational theory, would have to be thoroughly revised.

The Annual Report of the Sanitary Commissioner to the Government of India for 1912 is, as usual, full of interesting matter, and its general purport may be described as encouraging. The Report relates only to the part of India administered by the British, which in the year under notice contained in round numbers a population of 238,661,346. The births during the year reached a total of 9,295,296, and the deaths 7,090,991, the former being at the rate of 38·95 per 1,000, as against 38·04 for the average of the previous quinquennial period, and the latter falling from 34·28 in the preceding five years to 29·71 in 1912. Madras has the lowest death-rate, and the Central Provinces the highest; the greatest

increase in population is recorded in the Punjab and the United Provinces, while in Bombay the births and deaths almost equalize each other. Of all the causes of mortality, plague is the one which shows the most marked decrease as compared with the previous year, the totals being 263,937, as against 733,582. Fevers account for the greatest number of deaths in India, but even with these the figures fell from 4,207,356 in 1911 to 3,936,085 in 1912. On the other hand, deaths from cholera increased from 354,005 in 1911 to 407,769 in 1912, and those from small pox from 58,535 to 89,357. But in these cases, as in others, the fractional increase in view of the growth of the population, was small. The diminution in plague was specially notable in Bombay, one of the chief plague centres of former years.

There are five Colleges affording a course of instruction for medical degrees, and a sixth is proposed for Lahore. The number of women students is steadily increasing, but the accommodation of the Colleges is not equal to the demands upon them. Of 544 applicants in 1912 to the Calcutta College, only 153 could be admitted. The Indian Research Fund has published during the last two years a *Journal* edited by the Director-General of the Indian Medical Service and the Sanitary Commissioner, which meets a real want, and has been accorded a gratifying reception on all hands.

The death is announced of Prof. George Dean, who had occupied the Chair of Pathology in Aberdeen University for about six years. After being for nine years bacteriologist in charge of the Serum Department of the Lister Institute of Preventive Medicine, he was appointed in 1906 Chief Bacteriologist at the Lister Institute. He was a Lecturer on Bacteriology in London University.

FINE ARTS

MORE ANTIQUITIES FROM ABYDOS.

THE Thirty-Fifth Memoir of the Egypt Exploration Fund, which is the third devoted to 'The Cemeteries of Abydos,' serves to show how valuable a site for excavation Abydos still is, and how inexhaustible is the stock of antiquities to be found there. The most important of the present finds—or, at any rate, those to which Mr. Peet, the chief author of the present volume, gives the most important place in it—are certain jars of coarse pottery, about two-feet high, supported on fire-bricks, and built into the ground under a mud roof, evidently with the purpose of applying fire underneath. These, which Mr. Peet calls grain kilns, were, according to him, used for the purpose of drying grain, either for storage, or to make it easier to grind. In proof of this, he cites the evidence of "lumps of carbonized organic matter" found among the sand in small cups placed in the pointed base of the jars, which turn out on analysis to contain grains of common wheat. On the whole, the hypothesis seems well founded; but it is difficult to see why the Egyptians should have thought it necessary to use fire—and fire at a low heat, as Mr. Peet

The Cemeteries of Abydos.—Part III. 1912–1913. By T. Eric Peet and W. L. S. Loat. (Egypt Exploration Fund, 1*l.* 5*s.*)

shows—for the parching of grain, when the fierce midday sun would have done all the parching wanted without expenditure of fuel. Nor do Mr. Peet's reasons for supposing the practice to have been pre-dynastic and to have disappeared with the First Dynasty seem convincing. The custom of calling everything pre-dynastic that is found on sites barren of inscriptions has surely gone far enough, and there is really no test by which early dynastic objects and their predecessors in date can be distinguished.

For our own part, we should say that Mr. Peet's greatest find was a new, or nearly new, form of burial under large inverted pots. This seems to be associated with fair closeness with the Second and Third Dynasties, and to form a link between the contracted or "crouched" burials of very early times, and the extended burials in coffins found under the Fifth and Sixth. Those at Abydos seem to have been mainly of children, but that adults were thus buried appears from instances occurring at El Kab and Regagneh, the first of these containing a seal of King Sneferu. As this king was probably one of the last of the Third Dynasty, the burials in question cannot be before that period, although they may be a great deal later. Mr. Peet may be right in supposing that this form of burial does not extend later than the Fourth Dynasty; but it should be noted that Prof. Garstang found on another site at Abydos very rich burials in wooden coffins, with skeletons having a small beautifully glazed red shallow dish inverted over the centre of the body. These coffins were dated by a cylinder of Pepi II. found in one of them, and the dish may well have been a ceremonial survival of the older custom.

Among the other objects found during Mr. Peet's excavation were a clay figure of a dancing girl bending backward till her body makes an inverted arch of which her feet and her hair are the two bases, a limestone triad of a mother and her two sons, and some stelae with *suten dy hotep* formulas to "Osiris, Lord of Abydos, and Apuat, Lord of the Sacred Land." The names of the dead seem to belong to the Twelfth Dynasty, and the inscription, therefore, shows that by this time there was no trace left of the identification of Osiris with Apuat, which some have thought likely.

Mr. Loat's fine series of ibis mummies in pots, with elaborate and sometimes beautiful binding in coloured linen, should not be forgotten, and do much to give interest to this volume. The hieroglyphic inscriptions are translated by Dr. Alan Gardiner, who insists on spelling the well-known names of Sebekhotep and Apuat "Sebk-hotp" and "Upwawet"; the Coptic by Sir Herbert Thompson; and a useful new feature is the list of museums among which the different objects found have been distributed. Altogether the volume is worthy even of the high standard of the Egypt Exploration Fund.

The Landscapes of Corot. By D. Croal Thomson. Parts V. and VI. ('Studio' Office, 2s. 6d. net each.)

THE 'Souvenir d'Italie, Castel Gandolfo,' Plate XXI. of Part V., with its cool tonality and draughtsmanship somewhat more compact than usual, makes one of the best prints of this series. In Part VI. there is also a plate, 'Route d'Arras, Village de Sin-le-noble,' near Douai, which has some charm, though it is in deliberate compositions like the former that Corot's design best survives translation into another medium. It is pictures of the latter type, however, which have made Corot the most imitated of artists, the father of half the landscapes we have seen in popular picture exhibitions of the last twenty years. In the 'Route d'Arras,' or 'The Boatman,' Plate XXVI., and, indeed, in most of the subjects selected, we see the artist's familiar tricks for adapting a naturalistic landscape into the semblance of design by an even distribution of small shimmering detail—tricks which have now been so generally assimilated that it would not surprise us to see in contemporary shows the counterparts of any of these compositions, as they are displayed here. The quality of Corot's actual paint has not, of course, been acquired to the same extent. Plate XXVII. is perhaps as good an example as any of the degree to which Corot's serenity is the result of gently whittling down sharp contrasts, till an even ripple of very quiet vibration pervades the whole picture.

When one reviews the contents of the complete series, one realizes the need of a Post-Impressionist movement to break the somnolence of this somewhat negative and mechanical harmony—the result of a gift for taming Nature for the purposes of art. We are familiar with the work of popular illustrators who secure a certain suavity of type and expression in the hands they draw by the simple expedient of making every feature rather smaller than it appears in nature, so that, instead of combining vigorously in the only way possible for forms of that character, they float inertly side by side in a sea of vacant space. There is something analogous to this in Corot's treatment of landscape, and the resultant watering-down of characteristics has contributed not a little to the popularity of his work with that large section of the public whose paradise is a place of easy relations.

The text of these last numbers is mainly biographical, and Corot's uneventful career is of interest principally as showing that his importance was under-estimated by his contemporaries. It is probably a little over-estimated to-day, if we take prices as a measure of esteem. The younger generation of painters, it is true, render him scant homage, his refined mastery of the technics of painting being a virtue which hardly appeals to a school distrustful of accomplishment as a thing dulling the edge of impulse. It is the day of raw talents now.

SCULPTURE AT THE ROYAL ACADEMY.

A MOMENTARY pause in the stream of other exhibitions enables us briefly to review the sculpture at the Royal Academy. To achieve even that implies a prolonged study of the exhibits, for it is undeniable that the initial impression is one of a show of works all by the same hand, none of which has a greater claim to consideration than its neighbour. The sculpture is more crowded and worse arranged than usual, and before so large an annual crop of commonplace busts, all executed in the same way, it would at first appear that the preferable ones were simply those in which the artist had rather better luck in his model. Compared with the more recent developments in the art shown in the work of Messrs. Epstein, Brzeska, Modigliani, and Gill, even the A. C. Ross, Esq., of Mr. John Tweed (2047) does not appear very different from the others, except in so far as it shows a more individual head. In part, doubtless, this is a mistaken impression. To the critic who had suffered a long course of the Academy, Mr. Epstein and his friends would have the same aspect of close family likeness. Between the impressionistic statement of Mr. Tweed and the rather tighter method of the older Academicians there is not, however, any fundamental difference of conception as to the function of sculpture. Both aim at more or less literal representation, though Mr. Tweed would rather appeal to the sense of sight, the Academicians to that of touch. Perhaps Sir George Frampton in the extreme smoothness of *Sir Arthur Liberty* (2159)—which recalls certain early German painting of the period of Quentin Matsys—passes the usual ideal of reproducing identically the degree of relief of nature, and by modelling his detail in low relief makes a concession to the eye as definite as does Mr. Tweed with his slightly broken and "atmospheric" surface. Here Sir George renders a shrewd and characteristic head far more successfully than when dealing with an equally picturesque type in *Sir Nathaniel Dunlop* (2072). Both artists are frankly realistic, but the former gains by his greater tact, not in the reading of character, but in use of his material.

This, for an artist, is the more important point. To produce a bust which as character appears comic is frequently by the layman regarded as a crime which definitely abolishes the sculptor; yet, after all, since sculpture is one of the liberal professions, a satiric view of mankind remains for him a possible one. Moreover, the heroic type of one age becomes the burlesque of the next, and vice versa. With much of the portrait sculpture at the Royal Academy the psychologic condition of the artist is one of the most interesting questions which arise, and amongst such works Mr. Pomeroy's statue of *Earl Curzon of Kedleston* (2008) might be singled out as a perfect and typical instance of a perennial enigma. W. E. Henley once recalled an occasion when Stevenson's approach was greeted by a mocking spirit with the exclamation, "Here comes the gifted boy." Did Mr. Pomeroy, we wonder, when he designed this Prince of Ruritania and pattern of schoolgirls' heroes, intend a similar gibe? or is he gravely rebuking the scepticism of an age which looks askance at the perfectly noble type, and demands always some admixture of baser clay? We incline, though somewhat dubiously, to the latter opinion. Probably idealism in the Royal Academy is still a simplification on the lines of the Victorian young lady's novelette. *Capt. Cook* (2015),

by Sir Thomas Brock and even *Robert Burns* (2018), by Mr. F. W. Doyle-Jones show distinct tendencies to revert to that early abstraction—the “good boy” of the Sunday-school book. Yet it is hardly for us to say that future generations will smile at them as we do. Perhaps it is by insistence on the principle of “keeping our stations,” current in those earlier days, that Sir Thomas Brock has sternly cast *Mr. Gordon Selfridge* (2157) as a shopwalker rather than as the heroic reformer which, we are daily assured, he is.

When we come to ideal figures, the choice of a model is not of such paramount importance, because, however photographic the artist's vision, questions of treatment are bound to be more important. Yet the element of subject-matter enters to a degree in our judgment of Mr. Nicholson Babb's *Phryne before her Judges* (2011), in which he has chosen to design the figure of a hard, businesslike woman, who, nevertheless, would probably be more attractive to many than the soft and sentimental type chosen for the *Dawn* (2025) of Mr. Charles Hartwell. Crispness, freshness of impulse, which we should have looked upon as qualities characteristic of *Dawn*, are conspicuously absent in this figure—certainly sleepy enough in an artistic sense—who languidly stretches her vaguely rounded limbs. The purchase of this work for the Chantrey Collection is in accord with the traditions of the past, but the statue cannot be said to represent either its author or modern sculpture in general at other than a low ebb. The use of drapery and the treatment of details like the feet are “monumentally unmonumental.” As solutions of the perennial problem of making decorative statues with none but a vague significance (suitable for use at exhibitions like those at Earl's Court), Mr. Albert Toft's *The Bather* (2014), and, still more, Mr. Broadbent's *Genius of the Garden* (2029), are more satisfactory; while in a vein of more intimate prettiness Mr. Charles Rutland's *Youth, Time, Immortality* (2200), is to be preferred. Here the head has a certain charm, and, as all too rarely at Burlington House, the marble is of a texture tolerably suited to the design. Two small reliefs—*The Mourners*, by Mr. Gilbert Ledward (2063), and *Cathal and the Woodfolk*, by Mr. Sargeant Jagger (2073)—have the same gift for careful exploitation of well-worn motives. With Mr. Jagger the gift is the more noticeable, but the inspiration more completely rhetorical.

Mr. Albert Hodge's work, *Scene from Tam o' Shanter* (2051) and *The Plough* (2245), has of late years increasingly suffered from the latter defect. He has still decision of hand, and a sense of stone as a material unique in Burlington House, but his designs approximate to academic exercises.

Among the smaller works, the bird studies by Mr. Krieger (2044, 2099, 2152) recall certain later phases of realistic Japanese metal-work, while Mr. F. M. Bose deserves special mention for his little bronze *Boy in Pain* (2167), a well observed, vivacious figure on a suitably modest scale. Mr. Harvard Thomas's *Thyrsis* (2185) was noticed at length last year. It appears in very clean bronze, which will look better out of doors than here, where it reflects such violently different lights and darks. Mr. Thomas deserves credit for being almost the only modern sculptor who faces the test of a clean surface of metal. In the present instance, however, his bronze, somewhat mechanically tooled in a horizontal direction, has not quite the perfection of that of the *Lyceidas*.

At the premises of Messrs. Harrod, Brompton Road, the work of the veteran

sculptor Stephan Sinding is amply displayed. It is very similar to the average exhibit at the Royal Academy, except that it shows slightly more enterprise in the naturalism of the subject-matter.

Fine Art Gossip.

At the Little Theatre on the 23rd inst. Mrs. Roger Watts is giving a lecture with demonstrations concerning the method of physical culture and ideal of life put forward in her book *The Renaissance of the Greek Ideal*, which we reviewed a fortnight ago.

An exhibition of modern and antique embroideries at the Library Hall, High Street, Walthamstow, will be opened by the Rance of Sarawak on Friday, the 19th inst.

BULLETIN 87, published by the United States National Museum, consists of an account by Mr. Walter Hough of the ‘Culture of the Ancient Pueblos of the Upper Gila River Region, New Mexico and Arizona.’ The details of pottery given in this monograph are worth careful attention, illustrating as they do both the expressiveness and delicacy of the forms employed, and the effective, though often highly bizarre, principles of decorative design. The most interesting thing, however, about the latter is the method of convention. There is a bowl decorated with a background of black and white checker, diminishing by a curiously skilful scheme towards the centre, having on it a design of three plain lobes, bordered with black lines, which terminate at the inner angles in whorls. This is a plumage motive which, the writer tells us, may be taken for a “three-bird convention.” Two other curious conventions illustrated here are that for a bird sitting, and that for a mountain lion, where the figure is reduced to straight lines, with a form of double fret as convention for the head and the feet set as if in perspective. The sculpture is slenderly illustrated, but there are some characteristic carvings of birds on the heads of ceremonial staffs which are decidedly interesting, as is also the painted bird offering—here reproduced in colour—found in Bear Creek cave, which, in brilliant and most effectively combined colours laid on two crossed strips of wood, is taken to represent a woodpecker in flight.

In Messrs. Sotheby's sale of engravings last week the portrait of Sir Walter Scott by C. Turner after Raeburn fetched 70l.

WE are sorry to notice the death of Mr. Edward Dillon, a distinguished connoisseur in art, and a leading member of the Burlington Fine Arts Club. The high standard of the Club's shows and catalogues owed much to his care. Mr. Dillon wrote an excellent book on ‘Glass,’ an elaborate monograph on ‘Rubens,’ and a little book on the ‘Arts of Japan,’ where he lived for some time before coming to London. A man of retiring manners, he was much liked by all who knew him.

M. HENRI ROUJON, Permanent Secretary of the Academy of Fine Arts, died on Monday last. Born in Paris in 1853, M. Roujon, besides his artistic interests and his official services to the Fine Arts in France, had been a member of the Ministry of Public Instruction, political secretary to more than one French statesman, and private secretary to M. Jules Ferry. He was the author of ‘Miremonde,’ a novel crowned by the French Academy, and of a work entitled ‘Au milieu des Hommes,’ as well as a frequent contributor to periodicals, especially on matters connected with art.

MUSIC

OPERA AT DRURY LANE.

WHEN Moussorgski's ‘Boris Godounov’ was produced during the Russian season at Drury Lane last year, surprise was expressed that a work of such importance and interest should have been so long in finding its way to this country. We are accustomed to regard Wagner as the most powerful dramatic composer of the second half of the nineteenth century, and during that period only a few of his contemporaries—Verdi among the number—had a chance of distinguishing themselves. While, however, Wagner was proclaiming his theories and producing his earlier operas—‘The Flying Dutchman,’ ‘Tannhäuser,’ and ‘Lohengrin’—a group of young Russian composers—Glinka, Dargominsky, Moussorgski, Rimsky-Korsakoff, and a few more—were establishing a school of their own; but their works, in the overthrowing of conventions, showed a similarity to Wagner's, probably due to some extent to his influence, though in other respects they were radically different. Of those named, Glinka was the founder, and his ‘Life for the Tsar’ was given in Italian at Covent Garden in 1887, also in the same year in Russian at the theatre in Great Queen Street. Rubinstein's ‘Demon’ and Tchaikowsky's ‘Eugene Onegin’ have also been heard in London; neither composer, however, belonged to the special school of which we are speaking.

The success of ‘Boris Godounov’ was not ephemeral. It was performed again at Drury Lane last Saturday evening, and proved no less impressive. M. Chaliapine's wonderful acting and singing were notable for their total absence of anything approaching to sensationalism. His power was not merely felt at certain high moments of the tragedy, but even so long as he was on the stage. M. Rogdiestwensky as the False Dimitri was excellent, while the scene at the inn, with Mlle. Nicolaiewa, and MM. Belianin and Ernst, the two vagabond monks, a characteristic Russian cabaret picture, was most effective. The whole performance was remarkably good. The choral singing was splendid, and the importance assigned to the chorus is a striking feature of the work. It plays a real part in the action, and this fact gives unusual life to the piece. This feature is all the more welcome because Wagner in his later works, with the one exception of ‘Götterdämmerung,’ virtually abolished the chorus. Moussorgski treats it, one might say, as the chief *persona dramatis*. It stands for the populace itself; it is no Italian opera chorus standing in a row and, while singing, delaying the action, as was the case in the Bellini-Donizetti type of opera which, when ‘Boris’ appeared, was still in vogue.

The music is another prominent element. Wagner certainly did not mean to make his music the most attractive element of his later works; nevertheless,

it has proved so. Torn away from its context with the dramas, it has been for years a powerful magnet in the concert-room. The Russians seem to have obtained just the right kind of balance. Their music is always interesting; away from the stage, most of it would be meaningless. Of those who contributed to the artistic success of the performance last Saturday, M. Émile Cooper and his fine orchestra must not be forgotten.

On Wednesday evening Rimsky-Korsakoff's 'Ivan le Terrible' was given. This music-drama differs in some respects from 'Boris Godounov.' There is plenty of nature in both, but more art in 'Ivan.' We do not say this at all by way of depreciation. The folk-element is not thrown into the background, but felt throughout the work. Rimsky-Korsakoff died only six years ago, and was acquainted with the great modern orchestral works; moreover, he had a natural genius for orchestration. The way in which he blends the new with the old is wonderful; of that the first tableau of the second act gives striking evidence. A second hearing of the work increases our interest in the drama and our admiration for its composer.

The performance was excellent, and M. Chaliapine was exceptionally impressive. His singing and declamation are perfect, and his acting is masterly.

OPERA AT COVENT GARDEN.

'UN BALLO IN MASCHERA,' Verdi's delightful opera, was performed last Thursday week at Covent Garden. The principal parts were taken by Mlle. Destinn and Signor Caruso, and both sang admirably. The latter, as previously noted, in his appearances earlier in the season was not altogether convincing; on this occasion, however, he was quite in the vein, and the Ricardò music—so ably written for the voice—evidently inspired him. At one moment there was loud applause, which, though resented by some, was continued in the hopes of an encore. Signor Caruso, however, plainly showed that he did not intend to comply with the request. If all great artists would only follow this praiseworthy example, there would soon be an end to such untimely interruptions. Mlle. Alice Zeppilli was very good in the florid Page music. Madame Bérat impersonated Ulrica, and sang well, though the music does not quite suit her voice. Signor Polacco conducted with ability.

On the following Monday M. Saint-Saëns's 'Samson et Dalila' was given. That work has become a favourite, and the music, if it does not reach high inspiration, shows consummate art; the composer achieves simplicity without a touch of the commonplace. In the first act the voices of Madame Kirkby Lunn and of M. Franz were not in the best order, but their duet in the second act was rendered with dramatic power. M. Dinh Gilly was most impressive as the High Priest. Signor Polacco's conducting was good, though at times too energetic.

Musical Gossip.

MR. SYDNEY ROSENBLUM played Beethoven's Sonata in E at his pianoforte recital last Tuesday afternoon at Steinway Hall, but there was not sufficient poetry in the reading, and in saying this we refer specially to the Variations. The rendering of Schumann's 'Études Symphoniques' which followed lacked warmth, breadth, and clearness; as regards the last two qualities the pianist was heavily handicapped by the speed at which he took many of the Études. It must not be inferred that Mr. Rosenbloom is an unsatisfactory player. On the contrary, he has good command of the keyboard and a pleasant touch, and was heard to advantage in his own cleverly written and refined Scherzo in B flat minor.

COMPLAINT is often made of pianoforte recitals which are more or less of a stereotyped order. M. Walter M. Rummel's programme of his recital at the Æolian Hall on Wednesday was, however, of a new kind. It consisted of two duets for two pianofortes: Mozart in D, and Brahms's Variations on a theme by Haydn; and in these he was assisted by Madame Chaigneau-Rummel. The arrangement of the latter work is by Brahms himself, but part of its charm—orchestral colour—is, of course, lost. There was also a group of Debussy solos, and of that composer's music M. Rummel is an able and sympathetic interpreter. He also played the seldom-heard Schumann 'Humoreske,' Op. 20, a work of inordinate length. As a piece of programme music, it probably had a meaning for Schumann; as abstract music, it is loose in structure and too unequal in merit to sustain interest to the end. Moreover, the rendering of it was of too modern a character.

A COURSE of lectures (with illustrations) by Mr. Edwin Evans on some of the Russian operas and ballets to be given during the Beecham season at Drury Lane began last Thursday at the Aldwych Theatre. The second, on the 11th inst., will be devoted to Rimsky-Korsakoff's 'Coq d'Or,' 'Midas,' and 'Papillons'; and the third, on the 16th, to Stravinsky's 'Le Rossignol' and Rimsky-Korsakoff's 'Nuit de Mai.'

M. EMIL MLYNARSKI announces three interesting orchestral concerts with the London Symphony Orchestra at Queen's Hall. The first takes place this afternoon, when the programme will be devoted to M. A. Glazounov. It will include his Symphony, No. 8 (Op. 83), a new Pianoforte Concerto (Op. 92), a Violin Concerto (Op. 82), and 'Stenka Razin,' a Symphonic Poem (Op. 13). At the second, on the 18th inst. (evening), will be performed three works by Russian composers, two of which are new to London: a Symphony, Op. 17 ('In Memoriam'), by A. Wischnegradski, and a sketch for orchestra, 'The Enchanted Kingdom,' by N. Tchérépine. In the second part Polish music will be represented by M. Paderewski's 'Polish Fantasy' for Piano and Orchestra (soloist M. E. Schelling) and M. M. Karłowicz's 'Lithuanian Rhapsody.' On the 24th inst. (evening) there will be Polish, Russian, and Bohemian music, a Suite (Op. 9) by S. Stojowski being the only novelty.

THE Fifth Congress of the International Music Society is taking place in Paris this week and will continue until Wednesday next. The scheme includes the production of Monsigny's opera 'Les Aveux Discrets,' and a concert of chamber music of the eighteenth century given in the Galerie des Glaces at Versailles.

MADAME LABORI (née Okey) was in former days an excellent pianist, and the composer of a sonata for violin and pianoforte, also some refined pianoforte pieces. A lyric drama in two acts from her pen has just been produced at the Paris Théâtre-Lyrique (Gaité). It is entitled 'Yato.' The libretto is by MM. Henri Cain and Louis Payen. *Le Ménestrel* of May 30th describes the music as clear, elegant, and emotional.

THE centenary of the death of Abbé Vogler, a curious figure in the musical world, occurred on the 6th of last month. His music is now forgotten, though his name lives in Browning's fine poem, but in his day he had a good reputation as organist, theorist, and teacher. Among his pupils were Weber and Meyerbeer. He came to London in 1790, and gave successful organ performances at the Pantheon; and paid homage to Handel by composing an organ fugue on the themes of the 'Hallelujah' Chorus.

'MUSICAL INTERPRETATION.'

WHILE thanking you for your very kind review of my 'Musical Interpretation' in your issue of May 16th, may I be allowed to point out a rather serious error?

Your reviewer quite misrepresents me in saying:—

"Mr. Matthay includes an *accelerando* followed by a *ritardo* as an instance of Rubato, but this is a different means of expression, and one in which the tempo of the piece undergoes change."

What I have said is the very opposite! For on pp. 60-62 I insist that if constantly recurring *true ritardos* or *accelerandos* are employed in a continuously built-up composition, this tends to break it up. And on p. 71 I point out that many composers have often marked a *ritardo*, when in reality they have meant a large swing of Rubato, the *ritardo* noted in their text forming but the swinging back of the rhythm after a previous, but by them unnoted, *accelerando*, and thus forming a true Rubato, without any break of continuity in tempo. I should feel obliged if you could find room for this correction. TOBIAS MATTHAY.

. The quotation from Schumann's 'Carneval' on p. 71 of Mr. Matthay's book is given as an example of "inverted rubato." It begins, to quote Mr. Matthay's words, with "a pushing-on or hurrying the time." Hence there is change of tempo, and another when "we must follow up by retarding the subsequent notes of the phrase." Mr. Matthay properly marks this natural pushing-on and retarding by a "poco accel." and "rit."; but what I still maintain is that such means of expression is not in any sense a Rubato as understood by Mozart and Chopin.

THE REVIEWER.

PERFORMANCES NEXT WEEK.

- SEN. Special Concert, 3.30, Royal Albert Hall.
- MON.-SAT. Royal Opera, Covent Garden.
- MON.-FRI. Opera, Theatre Royal, Drury Lane.
- MON.-FRI. Mackenzie's 'Crickets on the Heath,' Duke's Hall.
- MON. Alicia Bassan, Adeline de Larn, and Kreisler's Concert, 3, Queen's Hall.
- Ellen Nicolls's Vocal Recital, 3, Æolian Hall.
- Ulrick Brown's Song Recital, 3.15, Bechstein Hall.
- London Symphony Orchestra, 8, Queen's Hall.
- Felia Doria's Evening Concert, 8.15, Bechstein Hall.
- TUES. Julia and Steff Goldner's Pianoforte and Harp Recital, Steinway Hall.
- Jacques Thibaud's Violin Recital, 3, Bechstein Hall.
- Elena Gerhardt's Vocal Recital, 8.15, Bechstein Hall.
- Brahmsen Lowther's Song Recital, 8.15, Æolian Hall.
- WED. Mrs. Aylmer Jones's Morning Concert, 3.15, Arts Centre.
- London String Quartet, 3.15, Bechstein Hall.
- London Trio, 3.30, Æolian Hall.
- Marc Mestachik's Pianoforte Recital, 8.15, Steinway Hall.
- Mary Zimmer's Violin Recital, 8.30, Æolian Hall.
- THURS. Lulu Mys-Ginsler's Vocal Recital, 8.15, Bechstein Hall.
- Walter Scott's Pianoforte Recital, 8.15, Bechstein Hall.
- Campbell McInnes's Vocal Recital, 8.30, Æolian Hall.
- FRI. Trio de Lucote, 3.15, Bechstein Hall.
- Jean Waterston's Vocal Recital, 8.15, Æolian Hall.
- SAT. Paul Kochanski and Arthur Rubinstein's Sonata Recital, 3, Bechstein Hall.
- Mozart Society, 3, Portman Rooms.
- Polymna Fletcher and Marie Motta's Pianoforte and Violin Recital, 3.15, Æolian Hall.
- Pachmann's Pianoforte Recital, 3.15, Queen's Hall.

DRAMA

The Origin of Attic Comedy. By F. M. Cornford. (Arnold, 8s. 6d.)

MR. CORNFORD is already known to us, and has been reviewed in these columns as the author of a very ingenious, though not perhaps very convincing, essay on Thucydides. He has since joined the goodly company of the speculators on primitive religion as expressed in its fantastic survivals, and now offers a theory on the origin of Greek comedy. The writers of his school are Miss Jane Harrison, Mr. A. B. Cook, and, above all, Dr. J. G. Frazer, whose 'Golden Bough' is the Testament of this new creed. Recently they have got a great stimulus, if they wanted one, from the rude festivals Messrs. Dawkins and Wace have found among the mountaineers of Thessaly and Thrace. They call it a Fertility Drama, in which the death and resurrection of the year are symbolized by personages, and after a conflict in which one of them dies and rises again, there is a rude marriage scene, with its physical side accentuated by the accompaniment of a phallic chorus. This is the scheme into which our author fits the comedies of Aristophanes, showing that there are stock figures, stock masks, stock devices, which are all survivals of the old Fertility Drama, or mummerly, common among the rude peasants in Greece, probably since pre-Hellenic days. For we are also confronted with analogous mummeries among all manner of savages, which indicate primitive cults.

We have already spoken in these pages of the loose logic shown in some of these speculations: cf. the doubtful psychology of reducing the many varieties of primitive religion to two or three elements. It is only fifty years since similar simplifications of the Greek epic poems were just as fashionable. According to Max Müller and his school, the phenomena of the dawn, the rising and setting sun, and the victory of night followed by a resurrection of day, were enough to account for all the richness of Homer's story. Mythology was only "a disease of language." Because, e.g., the word Helen corresponded in sound to the Sanskrit Sarama, she could not be a real person; the whole war of Troy was a mere personification of the play of Nature's forces. This idea has vanished into smoke long ago. The story of the 'Iliad' represents human history, and Mr. Leaf has even shown that the war of Troy had a commercial basis—the struggle to keep a trade route open! This remarkable *Umschöpfung* in Homeric criticism might serve as a warning to the modern mythologists.

Mr. Cornford knows well, and tells us in one of his best pages, that his analyses of the survival of the Fertility Drama do not for a moment touch the genius and brilliancy of its finished outcome in Aristophanes. But in fitting the various scenes into his frame he is, we think, too

free and easy with his secondary characters, his sudden transformations of a character into its opposite with almost Hegelian facility, his striving to fit every feature into the Procrustean bed of theory.

We readily admit that there is some ground for his hypothesis, and more for this reason than any other, that all Greek art developed in an orderly way from historical antecedents; that no artists were ever more bound by precedent and authority; that any originality which meant a break with the past was despised. The *autodidact*, the so-called genius of modern times who springs up without a school and affects to follow no teacher, was by them neglected. Even as Phidias was content to take the triangle of his pediment as the necessary boundary of his great groups in action, so Aristophanes may have been quite content to end his play with a merry and licentious marriage feast without seeking for an original ending. Yet even here Mr. Cornford's analysis of the plays shows considerable variety. Still less are we satisfied that the Agon, or contest of two characters, representing opposing principles, requires any remoter origin than the talkative and litigious nature of the Athenian people, who loved this kind of thing in the courts and in the market-place. It might as well be argued that the pleading and counter-pleading of the principal characters in Euripides's plays points back to some early origin, and perhaps Mr. Cornford or his school would declare that it is so. To us it is enough that the litigious temper of the audience liked this kind of intellectual display. It is well that the orations of Demosthenes have a firm historic basis, for had they not we can easily conceive the conflict 'De Corona' masquerading as the survival of an old ritual about a garland that had lost its value, and the absurd goal for so great a contest.

With this school that explains everything from one source the origin of Tragedy cannot be separated from that of Comedy, and accordingly Mr. Cornford tells us, in italics, that "Tragedy is the exceptional phenomenon that calls for some special explanation." Of course, it must come out of the same ritual drama as Comedy, but its peculiarities are such that not even a supple folk-lorist can twist himself out of the puzzle. Mr. Cornford tells us that Prof. Gilbert Murray has begun to solve the question in a brief essay in Miss Harrison's 'Themis,' yet there ought to have lain before him a remarkable book, a new book by a remarkable author, discussing this very question from the aspect of the ritual drama. How did he escape noticing Prof. Ridgeway's 'Origin of Tragedy,' produced in his own University four years ago? Prof. Ridgeway even starts from the same modern phenomena, the rude plays in Thrace, which he describes at full length, and goes on to place the origin of Tragedy, and not either in the worship of Dionysus, a later deity, or in any importation from Doric societies. But he refers it to another ritual, that of the

worship at the tombs of heroes or ancestors, and shows, exactly as Mr. Cornford does in Comedy, the stock features in tragedy which seem to be survivals of its prehistoric condition. It is not our business now to go further into Prof. Ridgeway's book, but we think that the ignoring of it is a blemish in the work before us.

Regarding stock masks the author has many clever things to say, but he goes not far enough or too far. He believes that certain typical forms, the emaciated philosopher or the learned doctor, were taken bodily from the mimes of Epicharmus by the Attic comedy. But except that he thinks the Pythagorean ascetics offered a convenient type to Epicharmus, he does not analyze that Sicilian mime any further. Why should Epicharmus have been more original than Cratinus? When he goes on to tell us that the Socrates and Euripides who appeared on the stage of Aristophanes were hidden behind character masks which did not, and were not intended to, represent their features, he goes beyond all the probabilities of the case. We do not believe that any Attic audience would have tolerated an elaborate parody of a figure familiar in the streets of Athens under a guise that spoilt its verisimilitude at every turn. And so of Euripides. The mask may well have been intended to disguise the actor, but surely was intended to suggest the object of a personal lampoon. Mr. Cornford's evasion from the instance of Cleon and what is said of his mask by the poet seems more ingenious than convincing, and the allusions in the 'Apologia' of Plato show that the 'Clouds' was a personal attack on Socrates, and not merely on the type of pale ascetic philosophy.

On all these difficult literary questions the author shows his usual acuteness and resource, and he does well in supplying constant quotations from the Greek texts in his foot-notes. His book is excellent reading, the more so as the reader is often tempted to quarrel with him. This is the "general point" we make on his book, to use his own phrase. A point may be singular or particular (one of many), but how can it be general? But this is a lesson of common logic, a science not in fashion nowadays.

'PLASTER SAINTS.'

June 3, 1914.

Is *The Athenæum* also among the Philistines? Its review of 'Plaster Saints,' with the assumption that the dramatist is responsible for the motives and arguments of his characters, seems to me utterly unworthy of our leading literary organ. Egotism might, of course, lead me to a mistaken view of my own share in the production at the Comedy Theatre—though in the opinion of some of my most eminent contemporaries 'Plaster Saints' is my best and most absorbing play; but when you write that Miss Gillian Scaife "does not lend herself to grief," then I know your criticism is unjust, for is not the last part Miss Scaife has played the most tragic figure in Tehekov's 'Uncle Vanya,'

and has not her impersonation been acclaimed as a masterpiece of acting by the entire British press?

ISRAEL ZANGWILL.

Our critic may have erred in not considering Mr. Zangwill's characterization more from the point of abstract creation, though we are sure he would gladly have done so if it would have helped him to more favourable comment. We cannot, however, acknowledge any injustice intentional or unintentional in his views. It was not possible for him to go to the *matinée* performance of Tehekov's 'Uncle Vanya,' and he could not therefore speak of Miss Scaife's performance in that piece.

Dramatic Gossip.

'LOVE CHEATS,' with which Miss Horniman's company has occupied the stage of the Coronet Theatre this week, is announced as a "modern" play by Mr. Basil Dean. The theme of a townsman on a holiday seducing a fisherman's daughter and offering money as compensation might as well—or as unfortunately—be called novel as "modern." The treatment has little of originality either. The play was far too long-drawn-out, and obvious points for pauses in the action were passed over in favour of others which were annoying in their lack of appropriateness. Irene Rooke gave a clever study of a girl vaguely desiring things denied to those in her position. Hilda Bruce-Potter had too contradictory a character-study to enable her to be convincing: a mother, sympathetic, but entirely without anything approaching maternal intuition. Something of the same contradiction was apparent in the seducer, played by Mr. Milton Rosmer. After behaviour as callous as it was imbecile, he gave signs of sound sense and some decent feeling, which seemed almost to betoken a dissociated personality. The other male characters were more credible, and were well acted, and we have again to thank Mr. Horace Braham for a very clever bit of work.

We note with pleasure that H. F. Rubinstein's 'Consequences' is to fill the bill at the Coronet during the extra week that Miss Horniman's company will be there. Our appreciation of that play will be found in our issue of May 9th.

DURING the first week of their season at the Court Theatre, the Irish Players have given four performances of Mr. Yeats's 'Kathleen Ni Houlihan' and J. M. Synge's 'The Playboy of the Western World.' Both plays are difficult, demanding a perfect sympathy between actors and audience which, we felt, was hardly granted adequately. The "mystic touch" of Sara Allgood's Kathleen hesitated at the footlights and impinged lightly upon the emotions of the audience, although we can imagine no one better qualified to fill the part. In 'The Playboy,' a cast differing in some important respects from that which appeared before at the Court. The actors succeeded perfectly in preserving a balance between the tragic and the comic elements of the play; Mr. Arthur Sinclair, if our memory is not at fault, has added a good deal of "business" to his original Michael James Flaherty, and Eithne Magee's Pegeen Mike is a shade weaker than Maire O'Neill's. But the whole production, was well worthy of the Abbey Theatre Company.

ROBERT MARSHALL'S 'Duke of Killiecrankie' was revived at the Playhouse last Wednesday night. Marie Tempest,

who takes Eva Moore's place as Lady Henrietta, is also responsible for the production, which preserves most of the features we appreciated at the end of January, 1904, when the play was first produced. The cast is almost identical with the original exponents, and Mr. Weedon Grossmith shows no falling-off in the principal part.

THE Globe and Queen's theatres have been acquired by Mr. Alfred Butt.

MR. ISRAEL ZANGWILL'S comedy 'Plaster Saints,' the production of which at the Comedy was noticed by us last week, is to be published immediately in volume form by Mr. Heinemann.

ON Friday week last 'Macbeth,' translated into French verse and prose by M. Jean Richepin, was produced at the Comédie Française. Madame Bartet played Lady Macbeth, M. Paul Mounet Macbeth, and M. Mounet-Sully Duncan. The translator has made a serious effort to follow the text faithfully, but he has omitted several of the warlike episodes. The staging and costumes were impressive, but a little incoherent.

ON the same day Lady Gregory's 'The Gaol Gate' was also produced in Paris—at the Théâtre Idéliste. The play was translated by M. Claude Varèze.

THE ADELPHI will reopen early in June with 'The Belle of Bond Street,' a musical play from New York, in which place it has had a successful run.

SIR GEORGE ALEXANDER has accepted for production in the early autumn a four-act play called 'Those Who Sit in Judgment,' by Mrs. J. T. Grein.

MR. RABINDRANATH TAGORE is about to issue through Messrs. Macmillan an English translation of his play 'The King of the Dark Chamber.'

THE death of Mr. Laurence Irving, who was drowned in the terrible catastrophe of the Empress of Ireland, and was last seen making heroic efforts to save his wife, is a great loss to the stage. The younger son of Henry Irving, he started on the stage in Mr. F. R. Benson's company in 1891. Later he

was with Toole, and took parts on tour in popular plays.

His 'Peter the Great,' written for his father at the Lyceum (1898), was a piece of high aims and considerable promise. His other original plays made no great mark, except 'The Unwritten Law,' produced at the Garrick in 1910. He won success as Iago in 'Othello' at His Majesty's (1912), and of late years had developed into a thoughtful actor of considerable power. His finished performance in 'Typhoon,' of which he was part author, was generally recognized as masterly last year in London.

His wife (Mabel Hackney) made her first appearance at the St. James's in 'The Masqueraders' (1895), and played subsequently with Charles Warner and Mr. F. R. Benson, also with Irving, taking the place of Ellen Terry as his leading lady, both in England and America. She figured frequently in her husband's plays.

One of her best performances was as Alice Maitland in 'The Voyage Inheritance' (1905). A clever actress, she was apt to over-emphasize her parts. She was, however, at her best in difficult scenes, such as that in 'Typhoon' where she goads the hero to the point of strangling her.

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